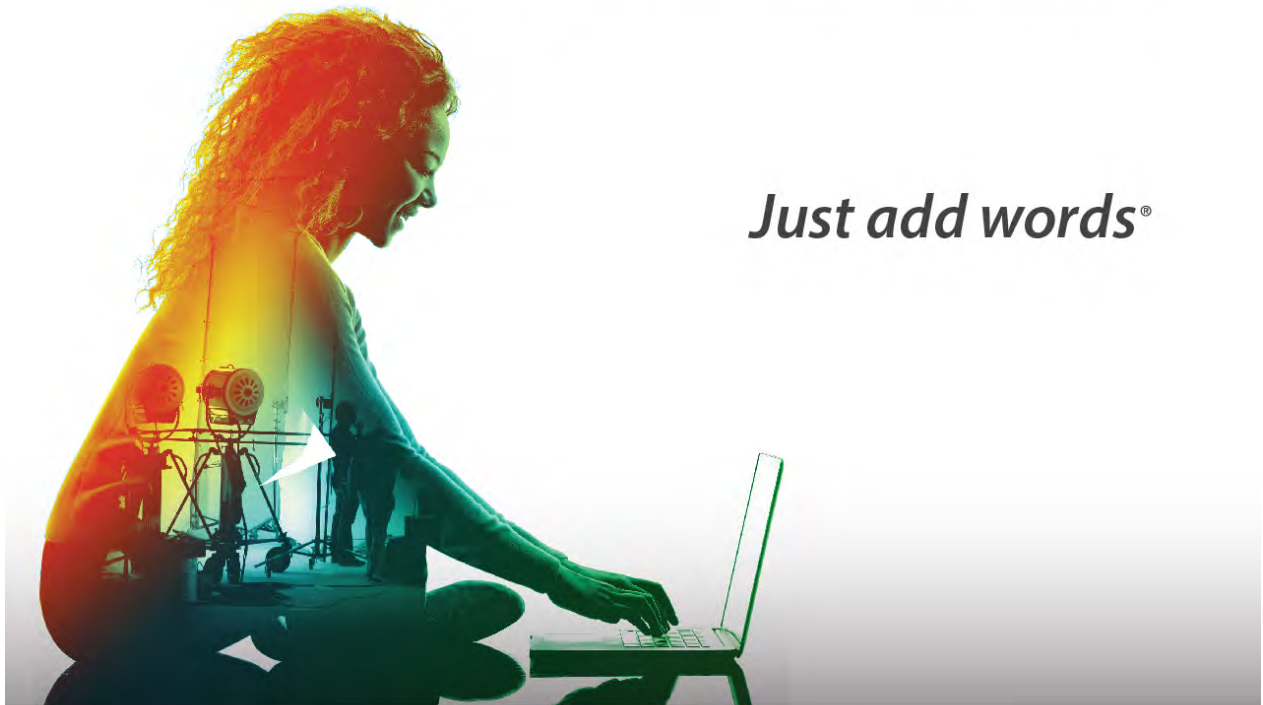




FINAL DRAFT 11

Professional Screenwriting Software

Just add words®



User Manual | Mac

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Installation

For up-to-date download and installation instructions, log on to

- Macintosh: <https://www.finaldraft.com/support/install-final-draft/install-final-draft-11-macintosh/>



VIDEO

To watch a tutorial video on installing Final Draft onto a Mac computer, click [HERE](#) (internet connection required).

Launching / Activating / Registering Final Draft

Opening and Activating Final Draft



NOTE

Customers who have purchased Final Draft 11 through the Mac App Store do not need to activate or deactivate their software.

Activation and Registration are two separate and distinct processes. Product activation is a mandatory, anonymous process that verifies your product Customer Number and license. Product registration is a one-time-only process that links you in our system to your copy of Final Draft so that you can receive customer support, product updates and special offers from Final Draft, A Cast & Crew Company.



IMPORTANT

Make sure your computer is connected to the Internet.

1. From your Dock, open the Applications folder (or go to Macintosh HD > Applications);
2. The Activation screen appears. Enter the Customer Number (found in the purchase email). The number may be copied and pasted in but do not include any spaces before or after the Customer Number. If you type it in, be sure to enter it exactly as it appears in the email;
3. Click Activate. A confirmation window appears after the program is activated.
 - If you purchased Final Draft directly from finaldraft.com you are automatically registered.
 - If you purchased Final Draft from an authorized reseller and you have not yet registered, click Register;

**IMPORTANT**

Only registered Final Draft customers are entitled to the many services we provide, including access to customer support, upgrades to new versions of Final Draft, free updates to Final Draft, and discounts on other Final Draft products and services.

Deactivation

After Final Draft is activated on a computer, there may be a need to remove the activation. For example, if a computer with an activated copy of Final Draft is to be replaced, it should be deactivated before it is discarded.

To deactivate Final Draft:

1. Make sure the computer is connected to the Internet;
2. Launch Final Draft and choose Help > Deactivate.

The computer will be deactivated and the user's account will be credited so he or she can activate Final Draft on another computer at any time, if desired.

**NOTE**

Deactivating does **not** remove or uninstall Final Draft. The installation is left intact and Final Draft may be reactivated later. Once deactivated, Final Draft will run in Reader mode and can open and view (but not edit or save) Final Draft files.

**NOTE**

Deactivating does **not** delete Final Draft script files.

Frequently-Asked Questions

What is product activation?

Product activation is an anonymous and hassle-free process that authenticates licensed Final Draft customers. The process verifies that the Customer Number is legitimate and has not been activated on more computers than are allowed by the Final Draft End User License Agreement.

How do I move my activation to another computer?

To move an activation to another computer, Final Draft must first be deactivated on the machine that will no longer be used. See [Activate / Deactivate](#) for more instructions on deactivating Final Draft. Once completed, Final Draft may be activated on the other computer.

Is product activation the same as product registration?

No. They are two separate procedures. Product activation is a mandatory, anonymous process that verifies the product license. In contrast, product registration is a process that links a user's copy of Final Draft to that person and that person alone, and also entitles that person to customer support, product updates, and special offers from Final Draft.

Do I have to register my copy of Final Draft? What are the benefits of registering?

Registration is not mandatory but until a user is registered, he or she will not be eligible for customer support, program updates, script templates, and discounts on other Final Draft products and services. Registration is strongly recommended.

What is deactivation and when should I do it?

Deactivation disables Final Draft software on a particular computer and turns it into a reader that can open Final Draft files for viewing but cannot edit or save them. Final Draft should be deactivated if it is activated on a computer that will no longer be used, temporarily or permanently. Note that deactivating leaves the full Final Draft installation on the computer, but it will run only in Reader mode until it is activated again.

Customer Support

**IMPORTANT**

You must first register in order to receive customer support from a Final Draft technician. The online registration form is [HERE](#). If you have already registered, there is no need to register again.

Self-Service Support Options

Knowledge base

Go to: <http://kb.finaldraft.com/>. This online resource contains hundreds of plain-English articles dealing with technical issues, how-to's, troubleshooting, tricks, and tips.

Videos

Go to: <http://www.finaldraft.com/discover/tutorial-videos/desktop> to watch tutorial videos.

Assisted Support Options

Email

Go to: www.finaldraft.com/support/email-support and email us with your issue. You should receive a reply no later than the end of the next business day, although it is usually faster.

Chat

Go to: www.finaldraft.com/support/chat-support Monday - Friday between 8:30am and 5:30pm PT.

Telephone Support Service

Telephone support is available Monday - Friday between 8:30am and 5:30pm PT.

- 1-818-906-8930 (toll fees may apply)

Reinstalling from the App Store

After you have purchased Final Draft from the App Store for your Mac, you may need to reinstall it on a new computer.

1. From your new computer, launch the App Store application;
2. Sign in using the account login you used when you purchased Final Draft;

3. Select the Purchases icon at the top of the window;
4. Select the previously purchased Final Draft license from the list;
5. If this is the first time logging on to the App Store from this computer, you will be required to verify your billing information.

Final Draft Menu

- [About Final Draft](#)
- [Preferences](#)
- [Quit Final Draft](#)

About Final Draft

Displays the Final Draft version number, your unique Customer Number and Final Draft copyright information.

Preferences

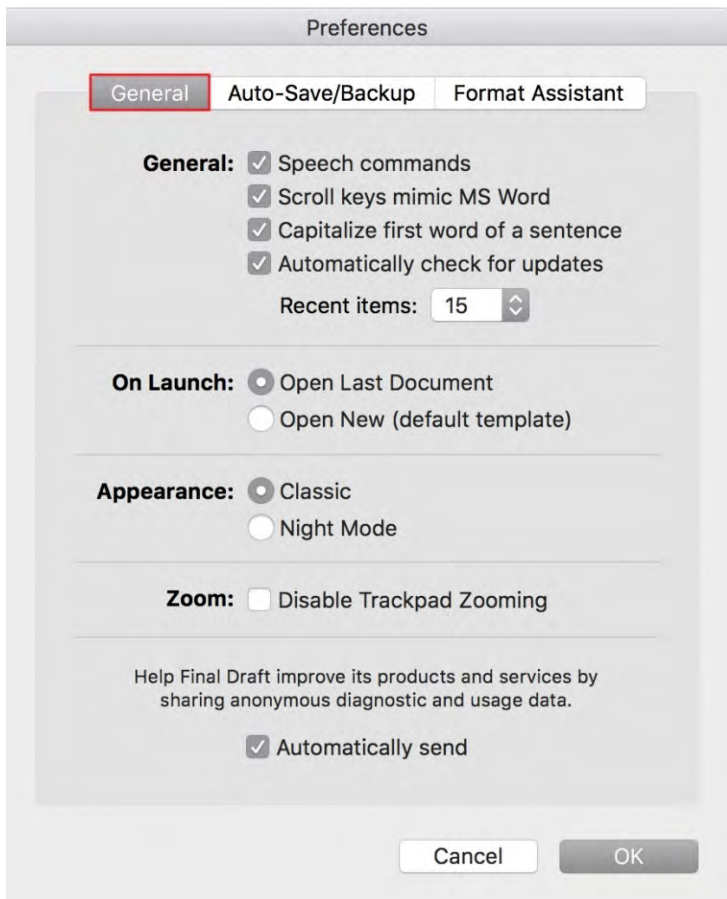
Preferences are settings that control the way in which many Final Draft features operate. Settings are saved between sessions.

To set Preferences:

1. Choose Final Draft > Preferences and the Preferences dialogue appears:
2. Click the desired tab and make any changes;
3. Click OK to apply the settings.

General tab

The first tab of the Preferences dialogue is for general application preferences.



Speech Commands

Enables / disables speech commands. See Edit > Start Dictation.

Scroll keys mimic MS Word

Enables / disables the option to make keyboard navigation and scrolling functions consistent with Microsoft Word conventions rather than Mac OS X conventions.

Capitalize first word of a sentence

Enables / disables the automatic capitalization of the first letter of the first word of new sentences.

Automatically Check for Updates

Enables / disables the option to connect to an online service that determines if the installed version of Final Draft can be updated. If a newer version is available, it can be downloaded for free.

Recent items

Set the number of recently opened files to be displayed in the File > Open Recent list. The maximum number is 60.

On Launch

Select Open Last Document and the document active at the time Final Draft was last closed will be the starting document when the program is reopened.

Select Open New (default template) and when Final Draft is opened, the starting document will be based on the last template selected by the user under File > New from Template.

Appearance

Select Classic for black text and markings on a white background and a white background behind the Toolbar.

Select Night Mode for white text and markings on a dark grey background and a black background behind the Toolbar. Night Mode is available for all script page views, the SmartType window, the Navigator, the ruler, the Beat Board and the Story Map.

Zoom – Disable Trackpad Zooming

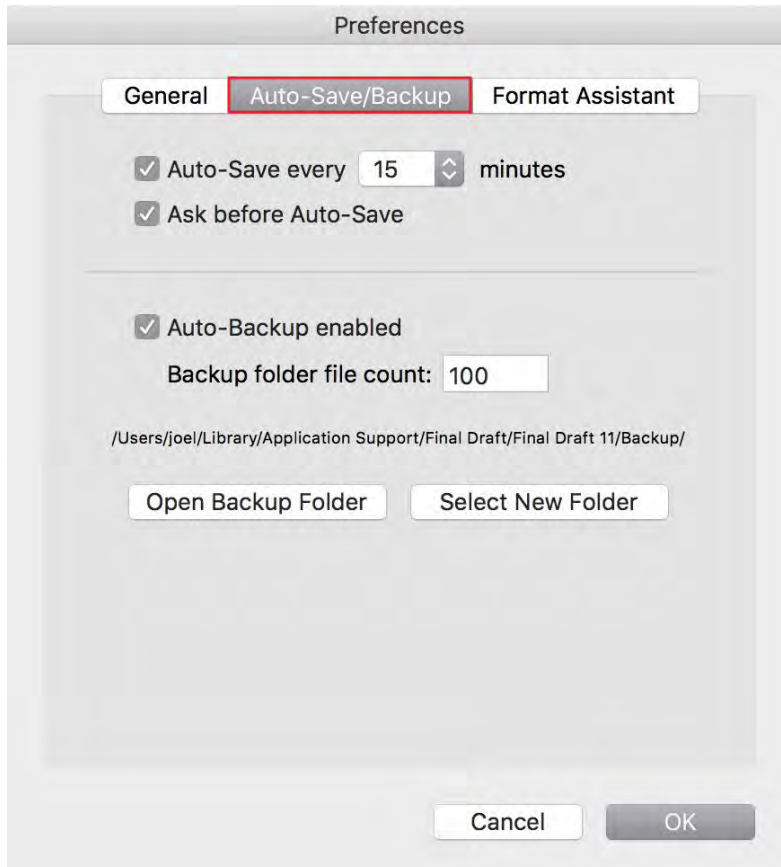
Check this box to eliminate unintended zooming if the trackpad is touched accidentally. Checking this box has no impact on zooming through other means. See [Zoom](#) for more information.

Help Final Draft improve its products and services by sharing anonymous diagnostic and usage data

Choose to send to our company information about how Final Draft software is used. Only program data is collected -- nothing about a user's identity, location, computer or files is sent.

Auto-Save/Backup tab

The second tab of the Preferences dialogue is Auto-Save/Backup preferences:



Auto-Save Every

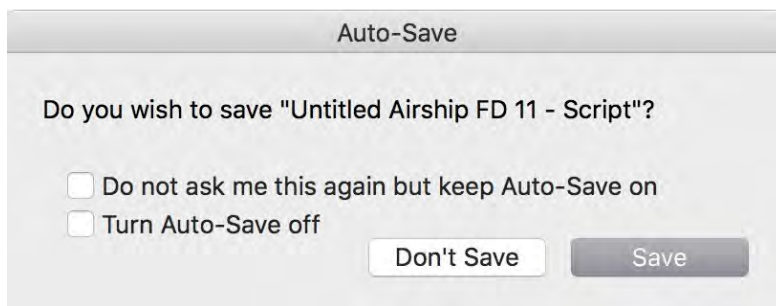
Check this box to have Final Draft automatically save open documents at a time interval specified. Defaults are On and 15 minutes. To change the Auto-Save time interval, select a different number of minutes from the Auto-Save Every dropdown.

To change the Auto-Save time interval, select a different number of minutes from the Auto-Save Every dropdown.

Ask Before Auto-Save

Check this box to have Final Draft display a confirmation message before it automatically saves the open document.

If change have been made to the open document since the last time it was saved, and the Ask Before Option is checked, a confirmation message appears before Final Draft saves the document:



NOTE

Even if the time has expired, Final Draft will not interrupt your typing to save the script. It will wait for approximately 10 seconds of inactivity before triggering an Auto-Save.

To save, click Save.

To not save at this time, click Don't Save.

To continue to Auto-Save automatically, check Do not ask me this again but keep Auto-Save on.

To disable Auto Save, check Turn Auto-Save off.

Auto-Backup Enabled



VIDEO

To watch a tutorial video on the Autosave and Backup features, click [HERE](#) (internet connection required).

Check this box to have Final Draft automatically create a backup copy of a document every time it saves. The maximum number of backup copies Final Draft keeps in the backup folder can be set here and the location of the backup folder may be changed. This can be on the local hard drive or, better yet, an external storage device.

When Final Draft creates a backup copy it is named [date] [time] [filename].fdx. For example, if a script named *Airship - script* is saved on July 4, 2019, at 1:37pm, the backup is named *201907041337 Airship - script.fdx*.

Backup Folder File Count

To change the maximum number of copies Final Draft saves to the backup folder, enter a number in Backup Folder File Count (default is 100; maximum is 1000).

After the maximum number of backups are saved, the oldest backup will be deleted at the moment a new backup is created.

Open Backup Folder

Click this button to access the backup script files.

Select New Folder

Choose this option to move or rename the backup folder. For example, Final Draft can be set to save backups to a cloud storage synch folder or another hard drive.

To change the location of the backup folder

1. Outside of Final Draft, create the new backup folder in the desired directory or storage device and give it an appropriate name (such as **Final Draft** Backups);
2. In Final Draft, go to the Final Draft menu and choose Preferences;
3. Select the Auto-Save/Backup tab;
4. Click Select New Folder button;
5. Navigate to the new backup folder that has been created;
6. Select the new backup folder and click Open;
7. The path to the new backup folder will be displayed.

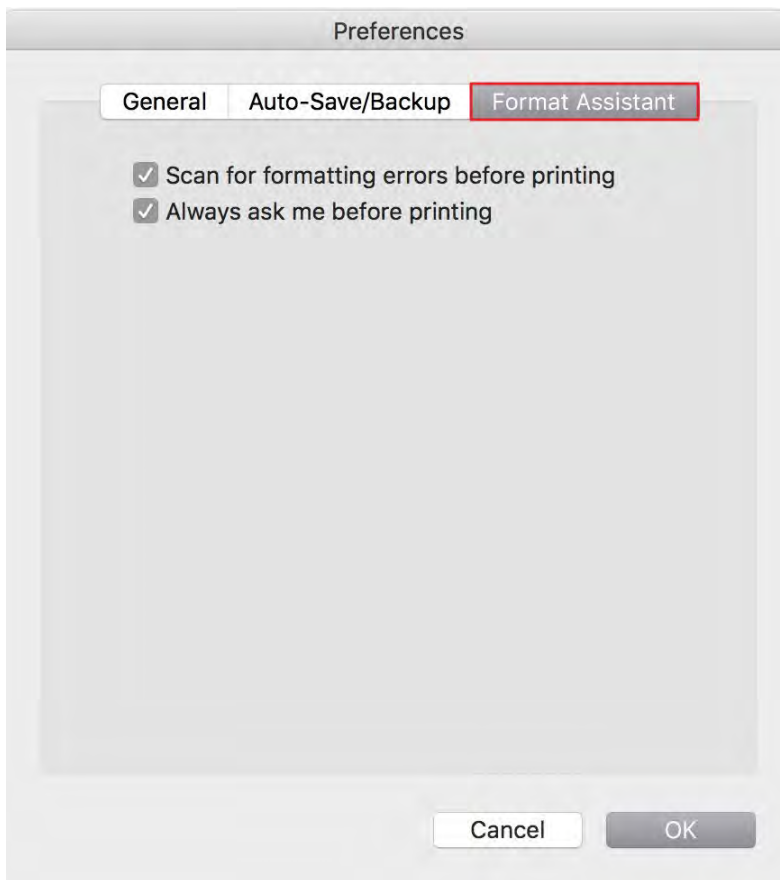


IMPORTANT

The auto-save and auto-backup functions are on by default. Unless your computer uses some other backup system, DO NOT disable the auto-save and auto backup.

Format Assistant tab

The third tab of the Preferences dialogue is the Format Assistant preferences. See [Format Assistant](#) for details.



These options determine whether and / or how to use the Format Assistant before printing.

Scan for formatting errors before printing

Check this option to have Format Assistant check scripts before they are printed.

Always ask me before printing

Check this option to have Final Draft ask whether a script is to be scanned for formatting errors before printing.

Quit Final Draft

Closes all open scripts and documents as well as the Final Draft program.

To quit Final Draft

4. Choose Final Draft > Quit Final Draft;

Any script that contains unsaved changes displays the Save Changes message.

5. Click Save to save changes or Cancel to return to the script.

File Menu

The File menu contains commands for working with scripts and file management.

- [New](#)
- [New from Template](#)
- [Open](#)
- [Open Recent](#)
- [Close](#)
- [Save](#)
- [Save As](#)
- [Save as PDF](#)
- [Export](#)
- [Backup](#)
- [Revert](#)
- [Save as Template](#)
- [Print Preview](#)
- [Print](#)
- [Register Script](#)

New

Creates a new document using the last template chosen. The default template is Screenplay. This command can also be issued by pressing Command + N on the keyboard.

New from Template

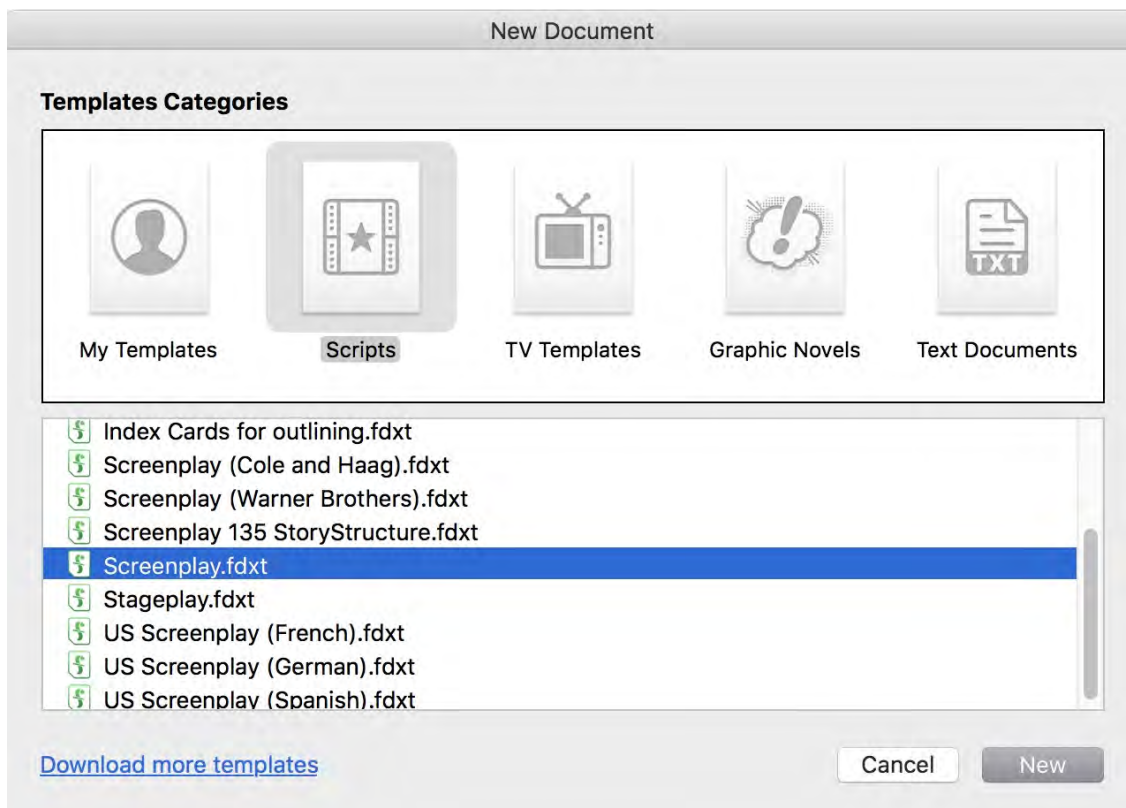


VIDEO To watch a tutorial video on using templates, click [HERE](#) (internet connection required).

Creates a new document from a template.

To create a new document from a template

6. Choose File > New from Template and the New Document dialogue appears:



7. Select the desired document type from the list of template categories.

- **My Templates** are templates customized and saved by the user under File Save As Template > My Templates;
 - **Scripts** are formatted for screenplays, television dramas, sitcoms and stageplays;
 - **TV Templates** are formatted for one-hour and half-hour scripted television shows;
 - **Graphic Novels** are documents that describe the complete characteristics of each panel in a graphic novel or comic book;
 - **Text Documents** are generic text documents such as treatments, letters or resumes. See [Text Documents](#) for additional information;
8. Select the template from the list of templates in the selected category;
 9. Click New.

A new window named “Untitled [name of template]” appears.

Example: If the Broadway Musical template was chosen, the window will be named “Untitled Broadway Musical.”



IMPORTANT

When you go to File > New from Template, Final Draft will use this template as the new default document when the program is opened next time. To change this, go to File > New from Template, choose the new default template and exit Final Draft. The next time Final Draft is opened, a blank copy of the template you chose will be displayed.

Download More Templates

More script templates are available from the Final Draft [templates library](#). Click the Download More Templates link to open the computer’s default web browser to the template download page. These templates are free to registered Final Draft 11 customers.

Text Documents

Though primarily designed for writing screenplays, Final Draft can be also used for writing regular word-processed documents — treatments, letters, resumés, etc.

To create a text document

10. Choose File > New from Template and the New Document dialogue appears;
11. Click the Text Documents icon to display the list of available text documents;

12. They are:
 - a) Manuscript
 - b) Novel
 - c) Outline
 - d) Query Letter
 - e) Text Document — blank
 - f) Treatment
13. Select a text document to use as a template;
14. Click OK.

The **Manuscript** and **Novel** templates have sample content and are actually script documents that use screenplay macros and commands. The Tab and Return keys operate as they do when a script is being written. It is safe to delete the sample content before writing begins.

The **Outline**, **Query Letter** and **Treatment** templates have sample content and are text documents. The Tab and Return keys operate as they do in a regular word processor, and most scriptwriting-specific functions are disabled. It is safe to delete the sample content before writing begins.

The Text Document does not have sample content; it opens blank. The Tab and Return keys operate as they do in a regular word processor, and most scriptwriting-specific functions are disabled.

When a text document is the active document, many commands in the menus are disabled. These functions are screenwriting-specific and are not needed for general word processing.

Any text document may also be saved as a Template (see File > [Save as Template](#)).

All [Reports](#) are text documents, which can be edited and saved as stand-alone documents.

Open

Opens an existing Final Draft file or other types of files. This command can also be issued by pressing Command + O (not zero) on the keyboard.

To open an existing file

15. Choose File > Open and the Open dialogue appears;
16. Navigate to the location of the file to be opened;

17. Click the file to be opened;
18. Click Open.

If a Final Draft file is selected, a window containing the document opens, ready for editing or printing.

Final Draft can open the following file types:

Final Draft Documents include scripts and text documents (.fdx extension), as well as templates (.fdxt extension).

Although a Final Draft template can be opened using the File > Open command, a new document will be created as though a template has been selected using the File > New from Template command. If a template has been edited, choose File > Export > Document and save it as the same name as the original template.

Final Draft 5-7 Documents are documents created in earlier versions of Final Draft (.fdr and .fdt extensions).

Plain Text Documents are standard text files (.txt) with no formatting.

Rich Text Format are rich text files (.rtf) created by other word-processing programs with formatting retained.

File Converter Files are in an intermediate format (.fcf) used to pass files between very old versions of Final Draft (FD4 and older) or Final Draft AV and more recent versions of Final Draft.

If the selected file is a plain text, rich text or .fcf file, a dialogue appears asking whether the file is to be converted to a script or text document. If the selected file is to be imported as a script, choose Script and the text will be brought in and formatted in the default screenplay template.

The document appears in a new window.



NOTE

Even with Final Draft's built-in formatting intelligence, some files may require additional reformatting after conversion. See [Reformatting](#) for more information.



NOTE

Network Note: *When a file is opened over a network, the first user who opens a file will be the only user who will be able to edit and save changes to the original. Other users will be able to open the file at the same time but will have to save changes using a different name using File > Save As.*

Open Recent

Lists the Final Draft files that have been most recently opened. Set the maximum number of files to be listed in the [Preferences](#) panel.

If the script to be opened does not appear on this list, go to File > [Open](#).

Close

Closes the front-most window.

To close the file currently being worked on:

1. Choose File > Close. If the file has been changed since it was opened, the Save Changes dialogue appears;
2. Click Save to save all changes before closing the script;

- or -

19. Click Don't Save to close the script without saving it.

- or -

20. Click Cancel to return to the script.

Save

Saves changes made to the document since the last time it was saved. This command is available only after a change has been made to the script or if the script is an unmodified template.

When saving a script for the first time:

1. Choose File > Save and the standard Save As dialogue appears;
2. Navigate to the location where the file is to be saved;
3. Type in the name of the script in the File Name field;
4. Click Save.

To save changes while working in a script, choose File > Save (or Command + S on the keyboard), and Final Draft saves the file.

**TIP**

Although Final Draft has an auto-save function that is on by default, it is still good practice to save your work manually before you take any kind of break from your writing or at some regular interval, such as when you start a new page. Command+S is a quick and easy way to save your file and prevent data loss.

**IMPORTANT**

Make sure to back up your work to a storage resource outside of your computer — cloud storage, external drive, USB stick, even email. If your computer becomes inoperable or is lost or stolen, you will need the ability to recover your data.

Save As

Allows a copy of the current script to be saved under a different name or to a different location.

This command is also used to assign a name to a new script that was created with File > New, or when a non-Final Draft file is imported (which creates an unnamed script).

21. Choose File > Save As and the standard Save dialogue appears;
22. Navigate to the folder where the file is to be saved;
23. Type in the name of the script in the File name field;
24. Click Save.

**NOTE**

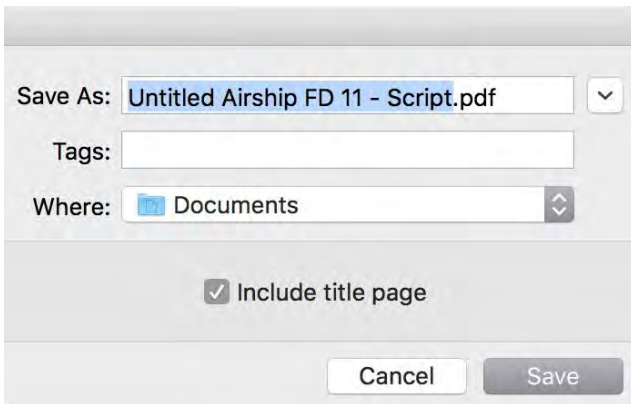
Do not use the Save As command repeatedly when you intend to merely save recent changes to a script. Use the Save command instead. Overuse of the Save As command may lead to the operating system changing the file to Read-Only.

Save as PDF

PDF (Portable Document Format) is a widely used format recognized by Adobe Reader and PDF viewing programs. Saving a script or document in this format makes it available to anyone who does not have a copy of Final Draft or the Final Draft Trial.

To save a document as a PDF file

1. Choose File > Save as PDF or press Command + Shift + P on the keyboard;
2. The Save As dialogue opens.
3. Navigate to the location where the PDF document is to be saved and enter a file name;
4. Check or uncheck the box to include or exclude the title page;



5. Click OK.
6. A PDF file of the document is created.

Export

Export > Document

Saves a script in formats usable by Final Draft and other programs.

1. **Final Draft Template (.fdxt)** saves the document as a Final Draft 11 template (.fdxt extension). A template is a document that can be reused and saved under another name without overwriting the original. If a script has been customized to certain specifications and the intention is to format other scripts in this way, save it as a template.
2. **Rich Text Format (.rtf)** saves the document as a formatted text file, including all paragraph indents and element styles. A script exported from Final Draft as RTF and opened in most word processors will retain many element styles (such as scene headings in all uppercase and character names uppercase and indented toward the middle of the line).
3. **Plain Text (.txt)** saves the document to a standard text file with no formatting. A script exported from Final Draft as TXT and opened in most word processors will not retain any element styles.

4. **Text with Layout (.txt)** saves the document as a plain text file that uses white space to simulate formatting for indents and line spacing.
5. **HTML Document (.html)** saves the document as a web document readable by web browsers. (NOTE that saving in this format does not publish the file to the internet.)
6. Scheduling Export (.sex) saves the document in a format that is importable by EP Scheduling.
7. **File Converter Format (.fcf)** saves the document in the File Converter format, readable by Final Draft 7 and earlier.
8. **Avid Script–Based Editing** exports a script to a format readable by Avid’s professional editing systems (.txt extension).
9. **PDF (.pdf)** creates a PDF copy of the script, readable by any PDF viewer.
10. **Tab-Delimited Dialogue (.txt)** exports all dialogue in the script along with filename, date, character name, dialogue number and scene numbers in a tab-delimited text file for spreadsheet or database import.



NOTE

Movie Magic Scheduling 5 and later are able to import Final Draft files directly; there is no need to export Final Draft scripts out of the .FDX format to get them into this scheduling program.

Export > Beat Board

Saves the [Beat Board](#) as a PDF file, readable by any PDF viewer.

Backup

Creates a backup copy of a document.

To back up a document

1. Choose File > Backup. The standard Save dialogue appears with the file’s name and today’s date added;
2. Navigate to the folder where the backup will be kept;
3. Click Save.
4. The script will be saved and the month, day and year will be appended to the end of the file name.



TIP

If possible, back up your scripts to an external storage device.

Revert

Rolls a script back to its last saved state.

25. Choose File > Revert;
26. A confirmation dialogue appears;
27. Click Revert to undo all changes made since the last save or click Cancel to return to the script.



IMPORTANT

The [Undo](#) command will not undo the Revert command.

Save as Template

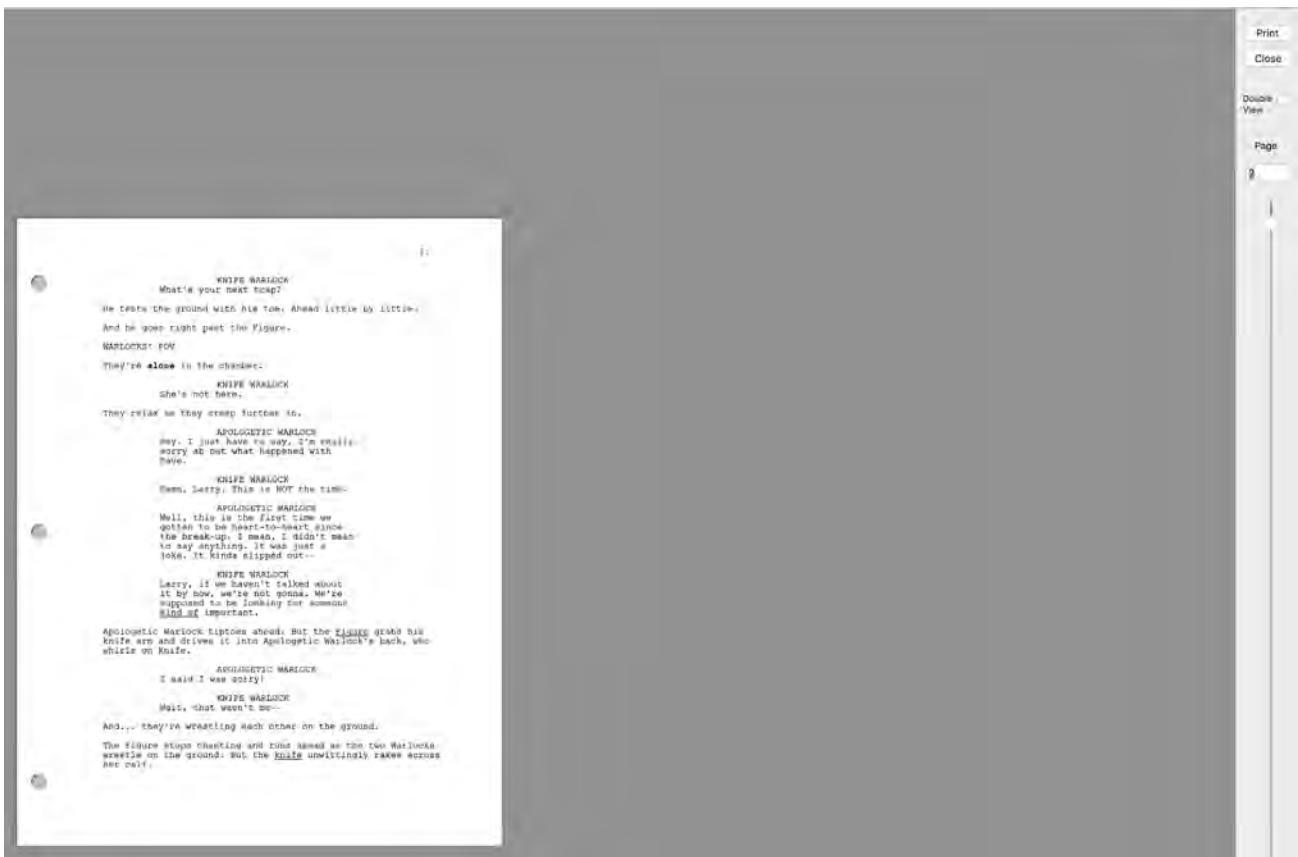
Saves the active document as a reusable template. Choose Add to My Templates to save to the My Templates folder, where the file will be available under File > New from Template > My Templates, or choose Save... to choose a location on the computer or other storage device.

Print Preview

Displays a document exactly as it will appear in print.

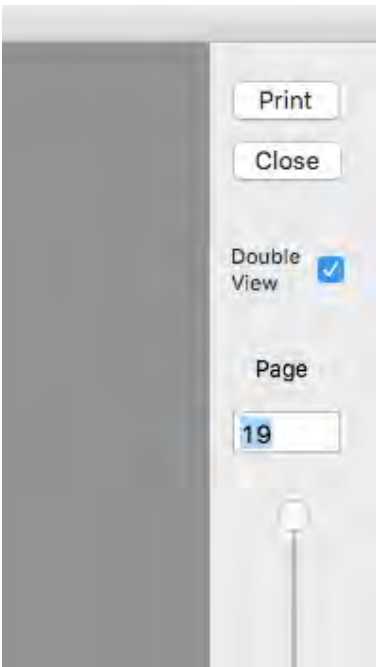
To preview the script, choose File > Print Preview.

The currently displayed page will be in the Preview window.

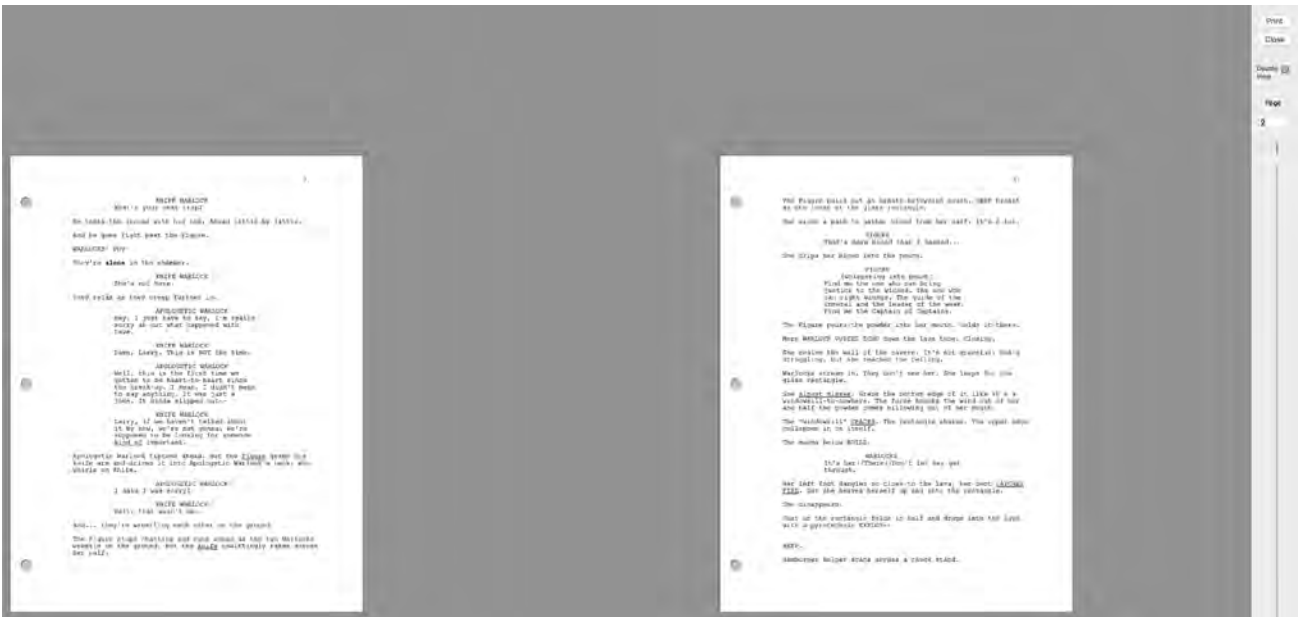


To print the script, click Print.

To move from page to page, use the vertical scroll bar on the right side of the Preview window or type in a desired page number and press Return.



To view two pages side by side, check the Double View box. To return to the single-page view, uncheck this box.



To return to the script editing window, click Close.



You cannot edit or change the script while in File > Print Preview.

Print

Prints part, or all, of a document according to the current Page Setup. Many Final Draft-specific options are offered. The Print menu can also be opened by pressing Command + P on the keyboard.

The Print window may open collapsed, i.e. smaller and with few settings displayed. Click Show Details to expand the window and display more settings. To collapse this window, click Hide Details.

Printer

Final Draft will print to the computer's default printer. A different printer may be chosen from the dropdown menu.

Presets

If necessary, adjust the Presets to other settings. (Default Settings are recommended.)

Copies

To print more than one copy of the script, enter the number of copies needed.

Two-Sided

If the chosen printer has two-sided printing capability and this is how the script is to be printed, check this box. **Note** that this function may not work. Final Draft does not have any built-in ability for 2-sided printing, so if there is a problem it should be approached from the printer side.

Pages

To print the entire script, check this radio button. To print a range of pages quickly, enter the page numbers of the first page and last pages to be printed. These pages and all pages in between will be printed.

**IMPORTANT**

To display the rest of Final Draft's printing options, "Final Draft" must be selected from this dropdown menu.

The screenshot shows a 'Print' dialog box with the following settings:

- Printer:** 10.20.96.129
- Presets:** Default Settings
- Copies:** 1
- Pages:** All (radio button selected)
- Print Range:** Pages: (e.g. 1, 3, 5-12)
- Character Sides:** No character sides
- Script Options:** Entire script (radio button selected), Revision: Blue Rev. (mm/dd/yy)

A red box highlights the 'Final Draft' dropdown menu in the 'Pages' section.

Print Range

28. Enter a page range or a scene range in the appropriate fields;

- To print a range of pages or scenes, click the Page or Scene radio button and enter the first page or scene number followed by a dash followed by the last page or scene number (e.g. 1-6);
- To print individual pages or scenes, enter the numbers separated by commas (e.g. 2,7,9);
- To print a range and individual pages or scenes in the same print job, combine the entries (e.g. 1-6, 8,11,12);

29. To print both odd and even pages, leave the default setting (All Pages in Range) as the selection in the Print dropdown menu;

- To print only odd pages (1,3,5, etc.) choose this from the Print dropdown menu;
- To print only even pages (2,4,6, etc.) choose this from the Print dropdown menu.

Character Sides

If a character is chosen from the Name dropdown menu, only pages that contain that character's dialogue will be printed.

Click the Print Character Name on Page box to have that name printed at the top of each page.

Script Options

Entire Script

Click this radio button to print all pages (default).

All Revised pages

Click this radio button to print only pages with revised text.

Revision

Click this radio button and choose a revision set from the dropdown menu to print only pages that are part of the chosen revision set.

Unrevised Pages

Click this radio button to print only pages that do not have revised text.

Include Title Page

Check this box to print the title page along with the print job.

Back to Front

To print in reverse order, check this box.



IMPORTANT *If your printer is already set to print in reverse order, setting Final Draft to print backward as well will likely result in your printed script starting with the last page first. Before you check the Print Backward box here, ascertain how your printer is set up. The command to print backward should be given to either Final Draft OR the printer, not both.*

Revisions in Color

Check this box to print revised text in its assigned color (requires a color printer).

Scan for Script Formatting Errors

Check this box to bring up the Format Assistant before pages are printed. The Format Assistant will ask if the script is to be examined for common formatting errors and fix them if desired, or bypass the error(s) and print the script as is. If any errors are found, they may be corrected before printing or the script can be printed without the errors corrected. See [Format Assistant](#) for more information.

Text in Color

Check this box to print text that has been assigned a different color or any highlighting that has been applied to any text (requires a color printer).

Save as PDF

The File > Save as PDF command will "print" the full script to an electronic PDF file. This process does not involve a physical printer. The PDF section in the Print dialogue is used to create a PDF of either the full script or only certain pages, scenes, character sides, revised pages or revision sets.

Set up the print job in the Print Script window as necessary, and use the File > Print > Print to PDF button. Click this button and choose Save as PDF.

Register Script

Opens the computer's default web browser on a page on the Final Draft website. This page contains information on registering scripts via email with the Writers Guild of America's registry service.



NOTE

You **do not** need to be a member of the WGA to use this service.



IMPORTANT

Using the File > WGA command does NOT register a script.

No script registry information is retained by Final Draft, A Cast & Crew Company.

Edit Menu

The Edit menu contains tools for working with text.

- [Undo](#)
- [Redo](#)
- [Cut](#)
- [Copy](#)
- [Paste](#)
- [Delete](#)
- [Select All](#)
- [Select Scene](#)
- [Find](#)
- [Go To](#)
- [Find Selection](#)
- [Replace Character](#)
- [Start Dictation](#)
- [Emoji & Symbols](#)

- [Using Smart Drag-and-Drop](#)

Undo

Reverses the last editing action made to a script. It performs the same function as Command + Z on the keyboard.

Most editing actions can be undone. Depending on the last action, the text of the Undo command contains the type of action to be undone, such as "Undo Typing" or "Undo Cut." If there is no reversible action, the label will say "Can't Undo" and the command is disabled.

Redo

Reverses the previous Undo command. It performs the same function as Command + Shift + Z on the keyboard.

If Undo was used to reverse an action, Redo will re-perform the action that was undone. Depending on the last action, the text of the Redo menu command contains the type of action to be undone, such as "Redo Typing" or "Redo Cut."

Redo is useful for correcting an unintentional Undo. For example, if a format change is made, such as changing the font or the style of an element, and the Undo command is used, the script will revert to its previous state by selecting Edit > Redo. If there are no commands that can be re-performed, the label will read "Can't Redo" and the command will be disabled.

Cut

Deletes selected text, index card(s), scene(s) or Beat(s) or Structure Points(s) from the script and moves it / them to the Clipboard. It performs the same function as Command + X on the keyboard.

Cut can be undone. It is active when a range of text is selected. If no text is selected, the Cut command is disabled.

Copy

Copies selected text, index card(s), scene(s) or Beat(s) or Structure Points(s) to the Clipboard. Unlike the Cut command, The Copy command does not delete text from the current location. It performs the same function as Control + C on the keyboard.

Copy can be undone. It is active when a range of text is selected. If nothing is selected, the Copy command is disabled.

Paste

Copies text from the Clipboard into the script. It performs the same function as Command + V on the keyboard.

The text is placed wherever the cursor is located. If a range of text is selected, the pasted text replaces the selection. Pasted text will assume formatting according to the following rules:

- If the text was copied or cut from a Final Draft document, it will retain its formatting characteristics of element type, margins, font styles, etc.
- Text that is copied or cut from another program will assume the formatting characteristics of the document into which it is being pasted. *
- If one paragraph or less is pasted, the text will take on the formatting characteristics of the paragraph into which it is pasted. Once the text has been pasted, it may then be [reformatted](#).
- If the paragraph from which the text was copied is an action or dialogue and an entire sentence or more is copied, it will retain its formatting when pasted into an element of a different type.
- If more than one paragraph is pasted, the Paste command attempts to format the text according to its position. Once the text has been pasted, it may be necessary to reformat it using the Reformat command.



IMPORTANT

Copying and pasting text from other programs or web pages is not recommended. Other applications render text in ways Final Draft cannot process and either quickly or eventually, a file created by pasting text (or a file that has had text pasted in) may become erratic, unstable, or prone to crashing.

The only correct way to bring content in from other programs or web pages is to save the file as a plain-text TXT file or RTF (rich text format) file. See [Importing Content from Other Sources](#) for more information.

*To apply a different format to this script, see [Applying a Template](#). If the script needs reformatting, see [Reformat](#).

The Paste command places an index card (or cards) or a scene (or scenes) in Scene View at the insertion point.

When a Beat (or Beats) or a Structure Point (or Structure Points) on the Beat Board are cut or copied and then pasted onto the Beat Board, the paste will be in the center of the Beat Board.

When a Beat (or Beats) or a Structure Point (or Structure Points) on the Beat Board are cut or copied and then pasted onto a script page, the title of the Beat or a Structure Point will be pasted in at the insertion point as a scene heading and the body

of the Beat or Structure Point will be pasted in as action. If multiple Beats or Structure Points are copied or cut and pasted onto a script page, the paste order on the page will correspond to the order in which they were selected on the Beat Board.

Delete

Removes the currently selected text. The Delete command is only active when text, an index card, a scene in Scene View or a Beat or Structure Point on the Beat Board is selected. It performs the same operation as pressing the Delete key when something is selected.

Select All

Highlights all text, index cards, scenes in Scene View or Beats or Structure Points on the Beat Board. It performs the same function as Command + A on the keyboard.

Use this command to take some action on the entire script, such as copying the entire script into the Clipboard or modifying text attributes.



TIP

If you need to strike a new copy of the file, do not select all text in a script, copy it and paste it into a new blank document. If a file is duplicated this way, [SmartType](#) lists will not be populated with the script's content. Instead, go to File > [Save As](#) and rename the file. This will give you a complete copy of the script with all of its metadata intact.

Select Scene

Selects the entire scene in which the cursor is located.

A scene in Final Draft is defined as a Scene Heading followed by other elements such as Action, Character, or Dialogue paragraphs until the next Scene Heading begins. That is, Scene Headings delineate the boundaries between scenes.

TRISH
It's not that far.
(beat)
What... exactly happened anyway?

→ INT. CHEMO WARD - FLASHBACK

Riley sits in a chair, hooked up to tubes. Another PATIENT her age talks on the phone.

PATIENT
(on phone)
I was like 'Whatever Mom. I still have hair. I can still go to homecoming.'

Record scratch. The Patient freezes as she realizes what she said.

Trying to hide her tears, Riley runs out of the room.

But she's still hooked up to her I.V. which accidentally pulls over the I.V. stand, which knocks into another stand, popping the bag, spilling fluid on the floor, causing a doctor to slip, who knocks over a scanner, swinging a wall-mounted monitor into an orderly's face...

Dominos. In seconds, the entire room is destroyed.

Riley stands dumbfounded.

→ INT. PRIUS - BACK TO SCENE

Use Edit > Select Scene to take some action on an entire scene, such as changing the font or moving it to another location.

Find

Searches for text in a document.



NOTE

Find begins its search from the cursor position in the document, not the top of the script.

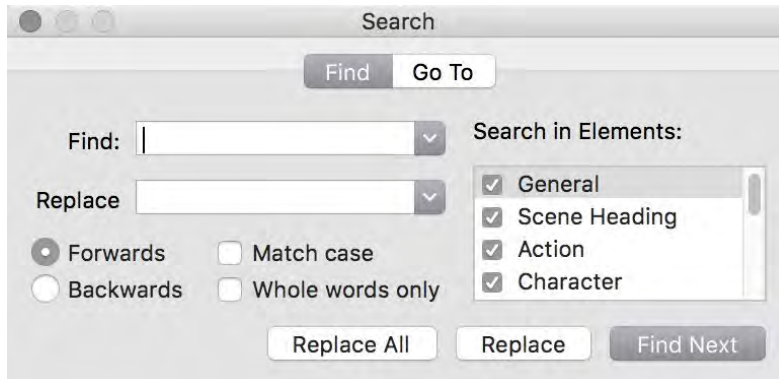
To search from the top of the script, first:

Scroll to the top of the script and click the mouse at the beginning of the text.

- or -

Press Command + Home.

Choose Edit > Find, and the Search dialogue appears, open to the Find tab:



To find text in the script

30. Enter the text to search for in the Find What text field;
31. Click Find Next.;
32. If the searched text is found, searching stops and the found text is selected;
33. If the text is not found, a message appears to indicate that;
34. If Final Draft reaches the end of the script without finding the text, it asks if the search should continue from the beginning;
35. To find the next occurrence of the same text, click Find Next again.

Click the down arrow next to the Find box to view a list of the last 10 words or phrases that were searched for since the current session of Final Draft was initiated. Select a word in the list to search for it again.

To replace found text

36. In the Replace field, enter the text to be used as a replacement for found text;
37. Click Replace to replace a single instance of found text or Replace All to replace all instances of found text.



IMPORTANT

Be careful when using Replace All — you cannot use the [Undo](#) command to reverse it.

Choose the direction to scan by clicking the Forwards or Backwards radio button. Forwards will search from the cursor to the end of the document; Backwards will search from the cursor to the beginning of the document.

Whole Words Only

The search will check for complete matches only.

Match Case

The search will match upper and lower case type exactly.

Search in Elements

Limit the search to only the elements in this list that are checked.

Press Escape to exit.

Go To

Scrolls the script to another location, per the user's instruction.

To access the Go To options

38. Choose Edit > Go To and click the Go To tab;

- or -

39. Press Command + G on the keyboard:



40. Choose which item to go to from the Go To dropdown list;

- Page
- Scene
- Paragraph
- Bookmark

- Revision
- Header Label

More specific options are displayed when certain items are chosen.

41. Click the direction to move in (Next/Previous);

- or -

42. If you know the number of the element, such as a page number, type the number in the text field. The Go button becomes enabled;

43. Click Go.

If the location or element is found, the cursor jumps to it and text at that location is highlighted.

To dismiss the Go To window, press Escape on the keyboard or click the red Close button in the upper left corner.

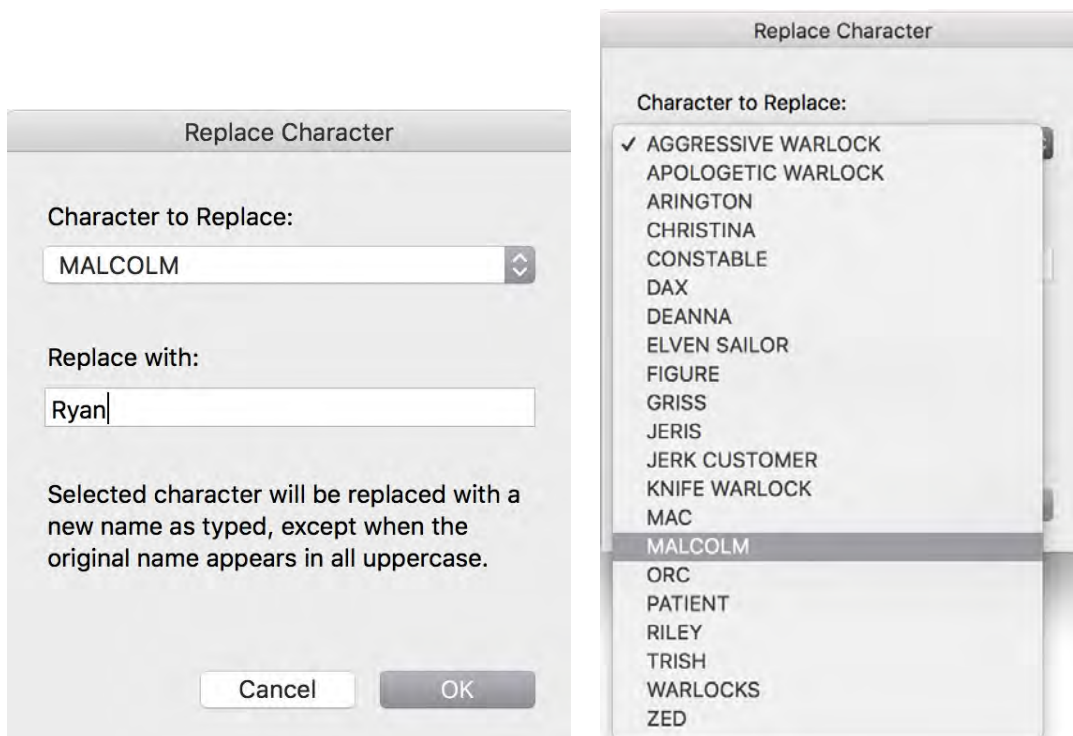
Find Selection

Searches for the next instance of highlighted text without having to use the Find/Replace dialogue.

To use this command, highlight a word or phrase on a script page and click Find Selection. The script will scroll to the next occurrence of the word or phrase. Click Find Selection again to scroll to the next occurrence.

Replace Character

To change a character's name throughout the script, choose it from the Character to Replace dropdown menu ...



... and type the new name into the Replace With field. Click OK.

The program will scan the entire document and change every instance of that name. Note that the character name will be replaced in all elements (i.e. Action, Parentheticals, Alt Dialogues, etc.). The name will also be changed in all tools (i.e. [SmartType](#), [Characters](#) section of the Navigator, [Reports](#), etc.).



IMPORTANT

This action cannot be [undone](#). If you need to revert to the previous character name, choose the unwanted new name from the dropdown menu, type in the original name and press OK.

Start Dictation



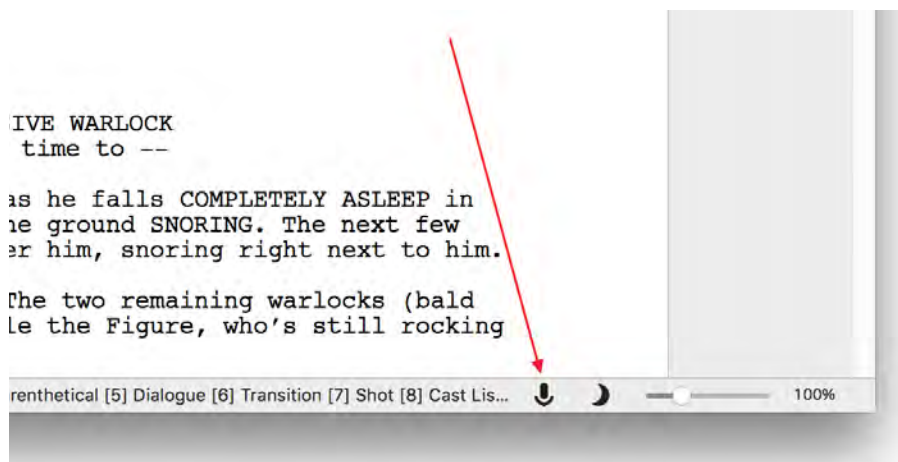
VIDEO

To watch a tutorial video on dictation, click [HERE](#) (internet connection required).

Final Draft 11 takes advantage of the dictation feature built into the Mac operating system. It understands natural-language voice commands to perform keystrokes and enter text. At this time, only English is supported.

To use Dictation

1. Go to Mac System Preferences (found in the Dock);
2. Go to Sounds and choose the Input tab;
3. Select a microphone (an external microphone connected to the computer or, if the computer has one, the built-in microphone);
4. Verify that the mic is picking up your voice;
5. Dismiss the Preferences window;
6. Open Final Draft;
7. Go to the Final Draft 11 menu > Preferences > General and if it not already checked, check the box for Speech Commands, then click OK;
8. Choose Edit > Start Dictation or press the Command key twice or click the microphone icon in the status bar.



The voice commands “return” and “tab” are interpreted by Final Draft as those keys on the keyboard.

The voice command “new paragraph” will break the line in which blinking cursor resides and wait for the user to issue the command for the type of paragraph type desired, i.e. “new paragraph... scene heading.”

The voice commands “period,” “comma,” “question mark,” “semi-colon” and other punctuation marks at the end of a sentence will insert the announced mark.

The voice commands “undo” and “redo” will perform the same actions as Edit > Undo <last action> and Edit > Redo <last action>.

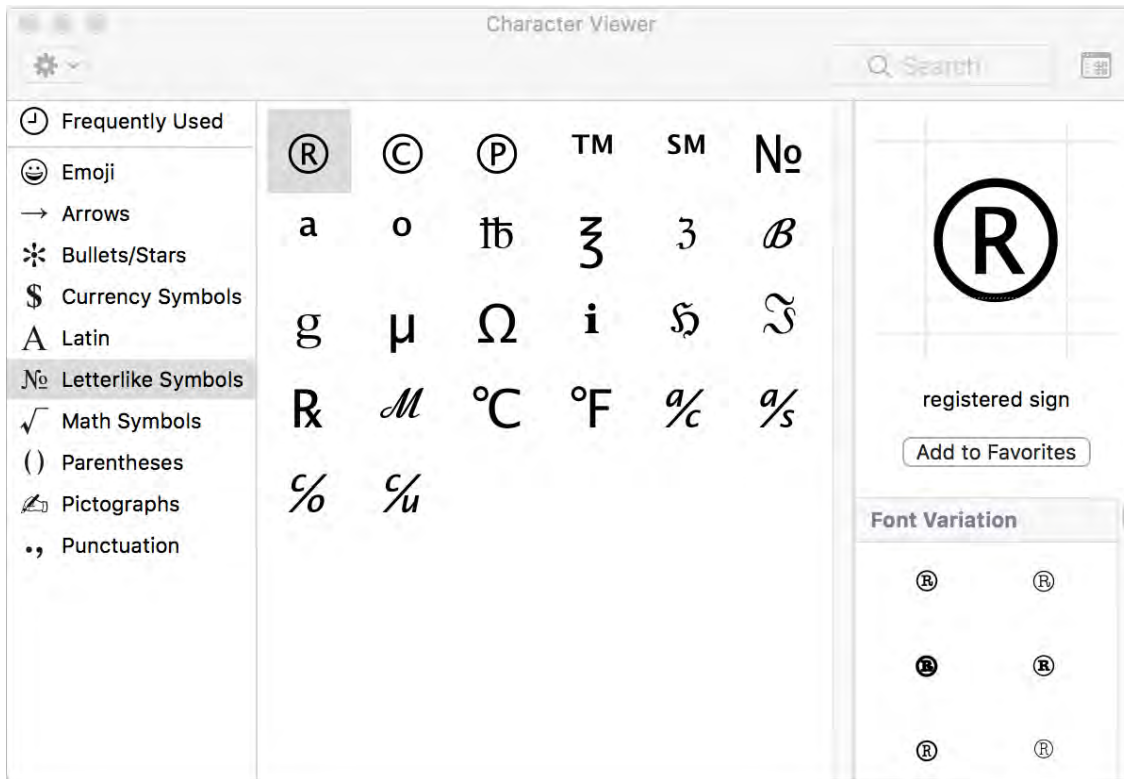
Example:

1. In Final Draft, go to File > New to open a new screenplay document. The cursor will be blinking in a scene heading paragraph;
2. Say "interior... house... day... return";
3. This text will be inserted on the page as properly-formatted scene heading and the blinking cursor will now be in a blank action paragraph, waiting for the user's next voice command;
4. Say "Bob walks in and sits on the sofa... period"; This text is inserted on the page as a properly-formatted action paragraph;
5. Say "Bob says 'hello comma everybody exclamation mark.'" This text is inserted on the page as a properly-formatted Character paragraph followed by a properly-formatted Dialogue paragraph.
6. Say "Sue says 'what are you doing here... question mark.'" This text is inserted on the page as a properly-formatted Character paragraph followed by a properly-formatted Dialogue paragraph;
7. Say "new paragraph...transition" to insert a new transition paragraph;
8. Say "cut to... return." This text is inserted on the page as a CUT TO transition, followed by a blank scene heading paragraph.

To stop dictation, click the Done button in the microphone icon.

Emoji & Symbols

Opens the Mac OS dialogue window for choosing and inserting non-standard or foreign-language characters.



Choose the category from the list on the left (Latin, in this example), select the desired character from the middle panel, and double-click it to place it into the script at the current cursor position.



IMPORTANT *Not all characters are supported in Final Draft. If an unsupported character is inserted, it will usually be displayed as a question mark, a slash, a box or some other symbol.*

Using Smart Drag-and-Drop

When a block of dialogue is dragged from one place to another, the correct character element is created automatically when the dialogue is dropped. Smart Drag-and-Drop also recognizes other script elements and behaves correctly and predictably when text is dragged-and-dropped anywhere in a script. The same also holds true for Edit > Cut / Copy and Paste.

The drag-and-drop feature simplifies the relocation of text without having to use the Cut and Paste commands. Text may be selected, dragged with the mouse, and dropped or placed:

- within a Final Draft script

- between Final Draft scripts

To move text without drag-and-drop

44. Select the text to be moved;
45. Choose Edit > Cut (Command + X) or Edit > Copy (Command + C);

The text is placed in the Clipboard (a temporary holding area).

3. Click or highlight a range of text where the text is to be placed;
4. Choose Edit > Paste (Command + V).

The copied text is inserted where the mouse was clicked or will overwrite the selected text.

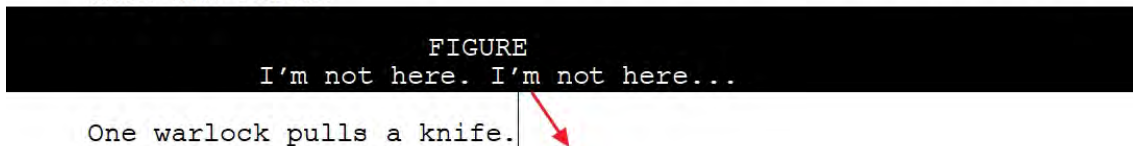
Drag-and-drop simplifies this task.

To move text using drag-and-drop

1. Select the text to be moved;
2. Click and hold the left mouse button and drag the text to the new location;
3. A cursor appears to indicate where the text will go. As long as the mouse button is held down, the cursor will move to follow the mouse, similar to:

He crosses the powder-line as he falls COMPLETELY ASLEEP in mid-stride. He slams into the ground SNORING. The next few warlocks behind him trip over him, snoring right next to him.

But the powder dissipates. The two remaining warlocks (bald heads, tattoos, scary) circle the Figure, who's still rocking back and forth.



4. Release the mouse button when the cursor is where the block of text is to be moved. The text is moved to the new location.



NOTE

Edit > Undo is available to reverse undesired drag-and-drop actions. You may also use Command + Z.

View Menu

The View menu contains commands that arrange the script in different ways in the Final Draft application window.

- [Script - Normal View](#)
- [Script - Page View](#)
- [Script - Speed View](#)
- [Beat Board](#)
- [Scene View](#)
- [Index Cards - Script](#)
- [Index Cards - Summary](#)
- [Cards Across](#)
- [Hide / Show Action](#)
- [Hide / Show Scene Title](#)
- [Hide / Show Summary](#)
- [Hide / Show Alts](#)
- [Hide / Show Invisibles](#)
- [Hide / Show Ruler](#)
- [Hide / Show ScriptNotes](#)
- [Hide / Show Story Map](#)
- [Split \(Horizontally/Vertically\)](#)
- [Swap Panels](#)
- [Unsplit Panels](#)
- [Hide-Show Toolbar](#)
- [Customize Toolbar](#)
- [Zoom](#)
- [Zoom Story Map](#)
- [Enter Full Screen](#)

Script - Normal View

Displays the text of the script with all active components: page breaks (as a line), page numbers, dialogue breaks, mores, continueds, headers and footers.

BOOM!

Jeris's cannon ball connects squarely with the mast of the middle pursuing ship. A perfect shot... and it bounces off harmlessly.

Another CANNON BALL SHATTERS the base of Jeris's gun. The deck rail collapses as the heavy gun falls overboard.

Trish sprints for Jeris just before he goes overboard himself. She HEAVES HIM back from the edge.

JERIS
You're quite the handy fellow,
aren't you?

ZED
You divvy her in on your share.
(to himself)
(MORE)

19.

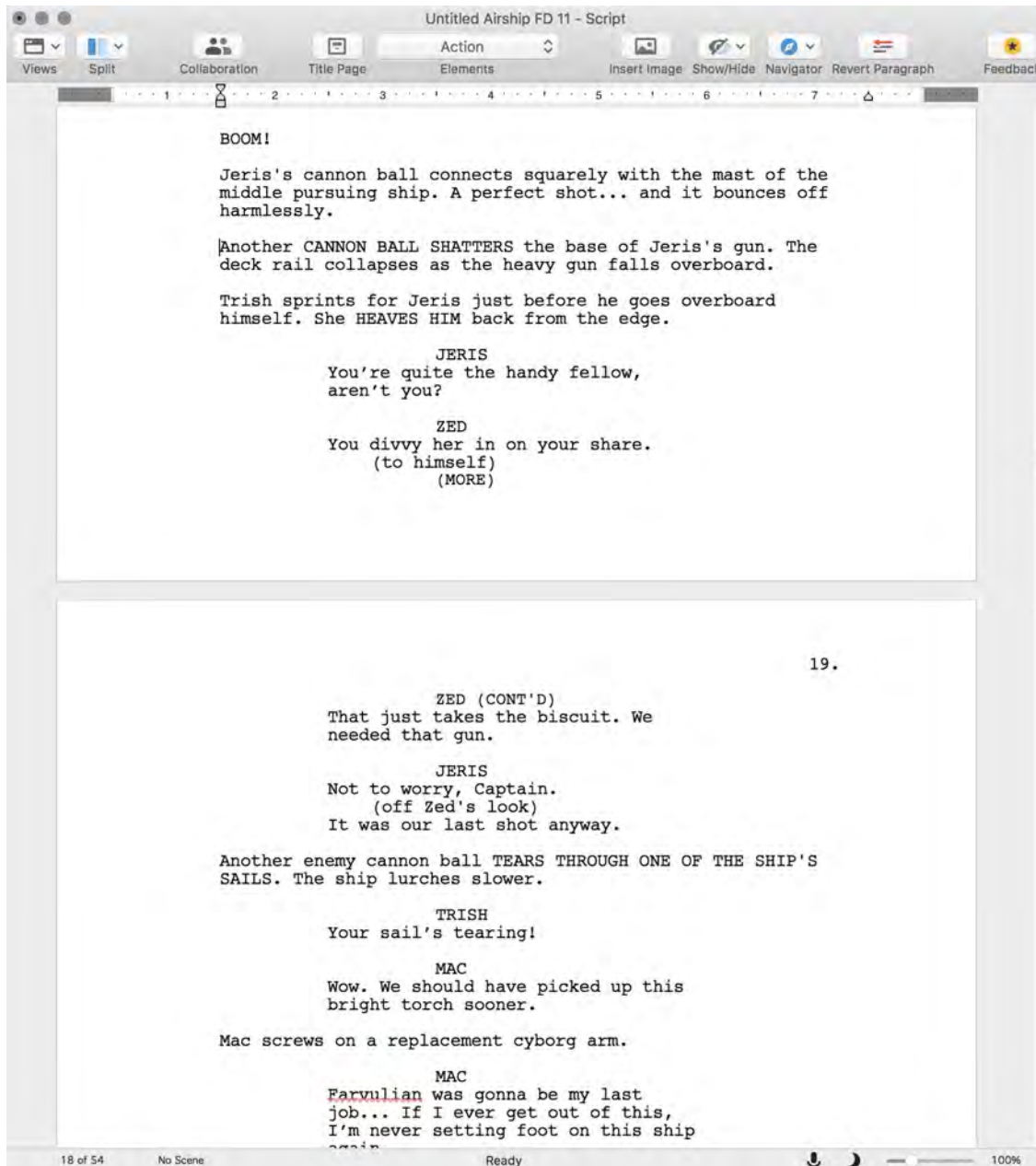
ZED (CONT'D)
That just takes the biscuit. We
needed that gun.

JERIS
Not to worry, Captain.
(off Zed's look)
It was our last shot anyway.

Another enemy cannon ball TEARS THROUGH ONE OF THE SHIP'S
SAILS. The ship lurches slower.

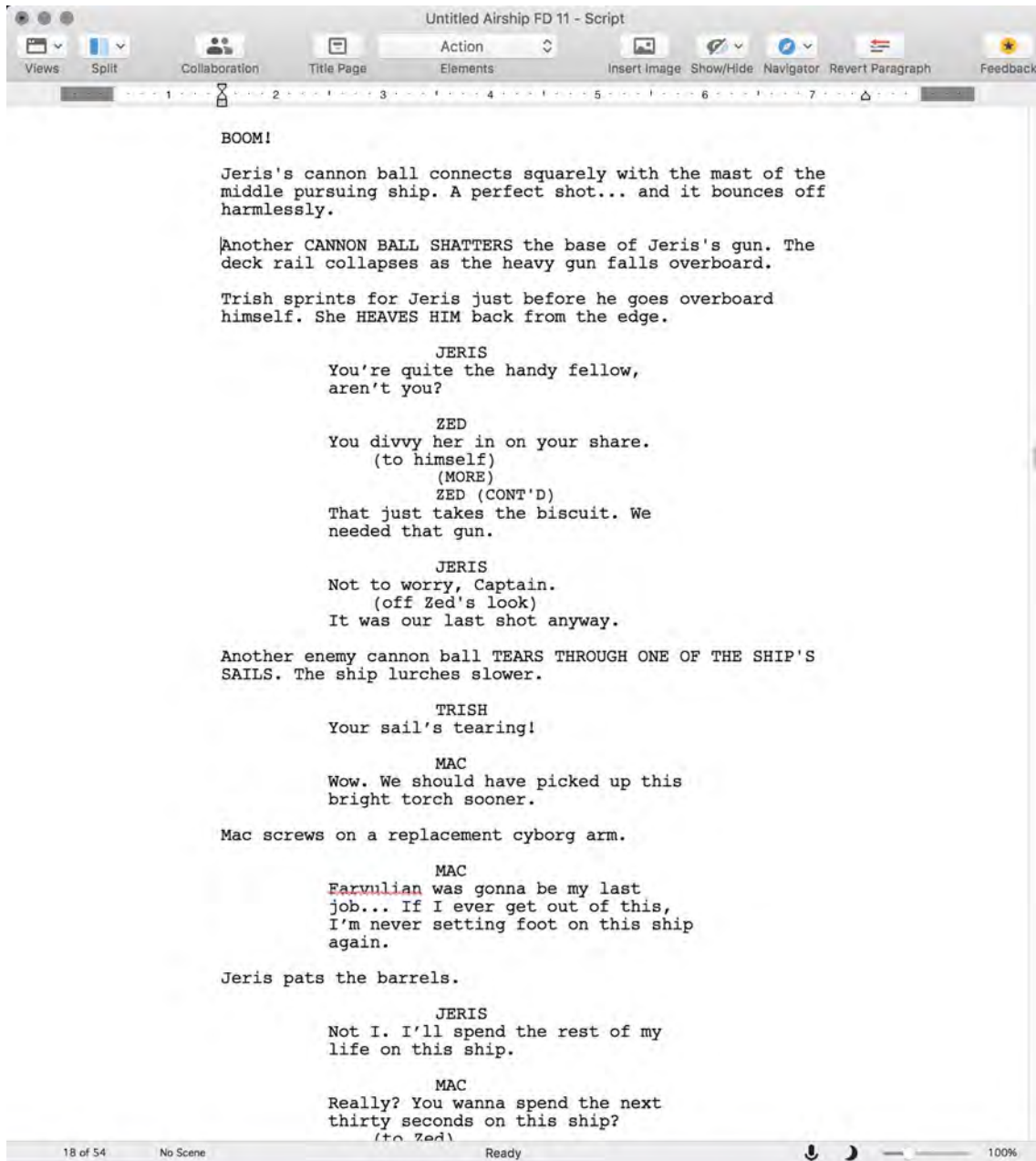
Script - Page View

Displays the script on more realistic-looking "pages" as it will look when printed, with all active components: page numbers, dialogue breaks, mores, continuations, headers and footers. Page breaks are displayed in the dark areas between pages. Script - Page View is the default view for new scripts and text documents.



Script - Speed View

Displays only the text of the script, as if it were a single, continuous page. With Speed View enabled, more of the text appears onscreen. It resembles Normal View but without any of the active components, such as page numbers and mores and continuations that occur for page breaks.





NOTE

Whichever Script View (Normal, Page or Speed) is active when a script is saved will be the view in which it appears when it is reopened.

The Beat Board

Displays the [Beat Board](#).

Scene View

Switches the current panel to Scene View, which displays each scene in its own row.

Because the rows of Scene View are shorter than Index Cards, more scenes are visible.

When View > Scene View is chosen for the first time, Scene View displays the scene heading, the scene title, the first line of scene summary and the first line of the scene's action.

A scene row may be dragged and dropped to another location within Scene View and the scene will be relocated in the script as well.

Untitled Airship FD 11 - Script

Views Split Collaboration Title Page Action Elements Insert Image Show/Hide Navigator Revert Paragraph Feedback

Deanna's Entrance and Trish's Exit
Deanna shows up.

INT. CAPTAIN'S QUARTERS - DAY p.13
She's sprawled out on a tiny bed - legs dangling over the foot - in the corner of a rustic wooden room. Almost as if she was onboard some sort of eighteenth-century schooner.
She wakes up in a strange place
Summary

EXT. AIRSHIP DECK - DAY p.14
She's on the deck of a flying ship.
Add Scene Title
She meets the freakish crew

INT. AIRSHIP - ENGINE ROOM p.22
Trish scurries along a cramped central catwalk, surrounded by whirring GEARS and SPROCKETS as big as she is.
Botching escape - Accidentally saves the day
Summary

EXT. AIRSHIP p.23
The ship sails through clouds now, no visibility.
The Snapberry plummets
Summary

TRISH p.25
Wakes up to see a huge coil of rope landing on the deck right next to her.
Run from the Snapberry
Summary

EXT. CITY STREET - DAY p.26
Trish wanders through the bustling street. It's straight out of London's slums in the late nineteenth century.
Trish wanders looking for help
Summary

INT. ARINGTON'S ARMS - DAY p.29
The Snapberry crew struts into a rundown gun store, a la a ghetto pawn shop. Zed sports his biggest fake smile as ARINGTON, 50's, looks up at him.
Add Scene Title
Summary

EXT. ALLEYWAY - DAY p.30
Zed and crew wring their hands in an alleyway.
Add Scene Title
Summary

INT. ARINGTON'S ARMS - DAY p.31

Index Card Commands

The Index Card panel mimics the traditional way in which scripts have been developed, fleshed out and annotated. Each card contains one scene. Cards are ordered in a left-to-right and top-to-bottom fashion.

The Index card panel has two display modes. The [Summary](#) display presents blank scene cards in which comments can be typed. The [Script](#) display contains the text of a particular scene.

To switch between the Index Card panel display modes, right-click or Control + click on a card and choose the other view:

or go to View > Index Cards and choose the desired card view:

or click the desired card view from the Views icon in the Toolbar:



NOTE Most functions and commands that are used to write or edit the script are not available in either Index Cards view. You must use one of the Script Views to access them.

Scene cards may be added to scene the Index Card panel. See [Insert New Scene](#) for more information.

The top line of each card contains the scene heading, scene number (if any) and page number.

Index Cards may be viewed alongside the script pages (see [Split](#) for more information). The number of columns of cards viewed can be changed using the [Cards Across](#) command.

Because many scenes are viewed at once, it is easy to drag-and-drop scenes into any order. Changes will be made to the script as well.

Index Cards may use any font and font size without affecting the formatting of the script elements.

Either side of the Index Cards may be printed to regular paper or on special card stock that can be used with most printers. The card stock can be purchased from most office supply stores.

Index Cards - Script

Switches the current panel to Index Cards with some of the script text of its particular scene. The amount of text displayed is determined by the number of cards across. The more cards across, the smaller the cards and the less scene text they hold.

INT. VOLCANIC CORE - NIGHT**p.1**

The Figure enters a wide-open chamber in the magma tunnels. Above the central thirty-foot lake of lava floats a perfectly flat rectangle bursting with colors. Glass? Something like that.

She stops. Gets out three pouches of powder. Scatters them in a line on the floor across the entrance. A trap.

Grabs a fourth pouch... sprinkles some tiny dried leaves on her own head and shoulders.

She's covered in pouches, vials, and bits of who knows what. She pulls a vial of oil, drinks it. It hits her stomach hard. She doubles over in pain. Fetal position. She rocks back and for th.

FIGURE

I'm not here. I'm not here. I'm not here. I'm not here.

She repeats it again and again.

Running down the corridor towards her, half a dozen men in the same high-collared cloaks with an array of vibrant colors.

Warlocks. Angry warlocks.

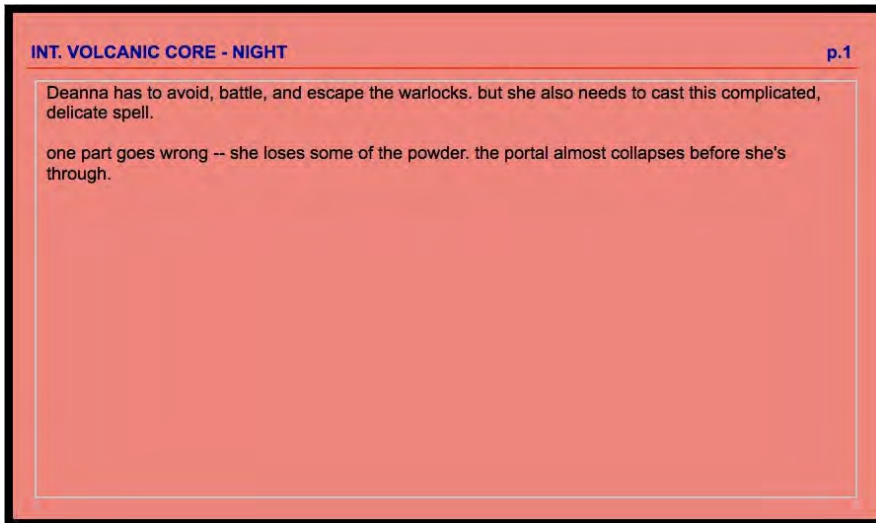
The screenshot displays a software interface for script production, titled "Untitled Airship FD 11 - Production". The interface features a top toolbar with icons for Views, Split, Collaboration, Title Page, Elements, Insert Image, Show/Hide, Navigator, Revert Paragraph, and Feedback. Below the toolbar is a grid of 15 scene cards, each with a unique background color and a scene heading. The cards are arranged in a 5x3 grid. The scene heading for the second card in the first row is highlighted with a black border.

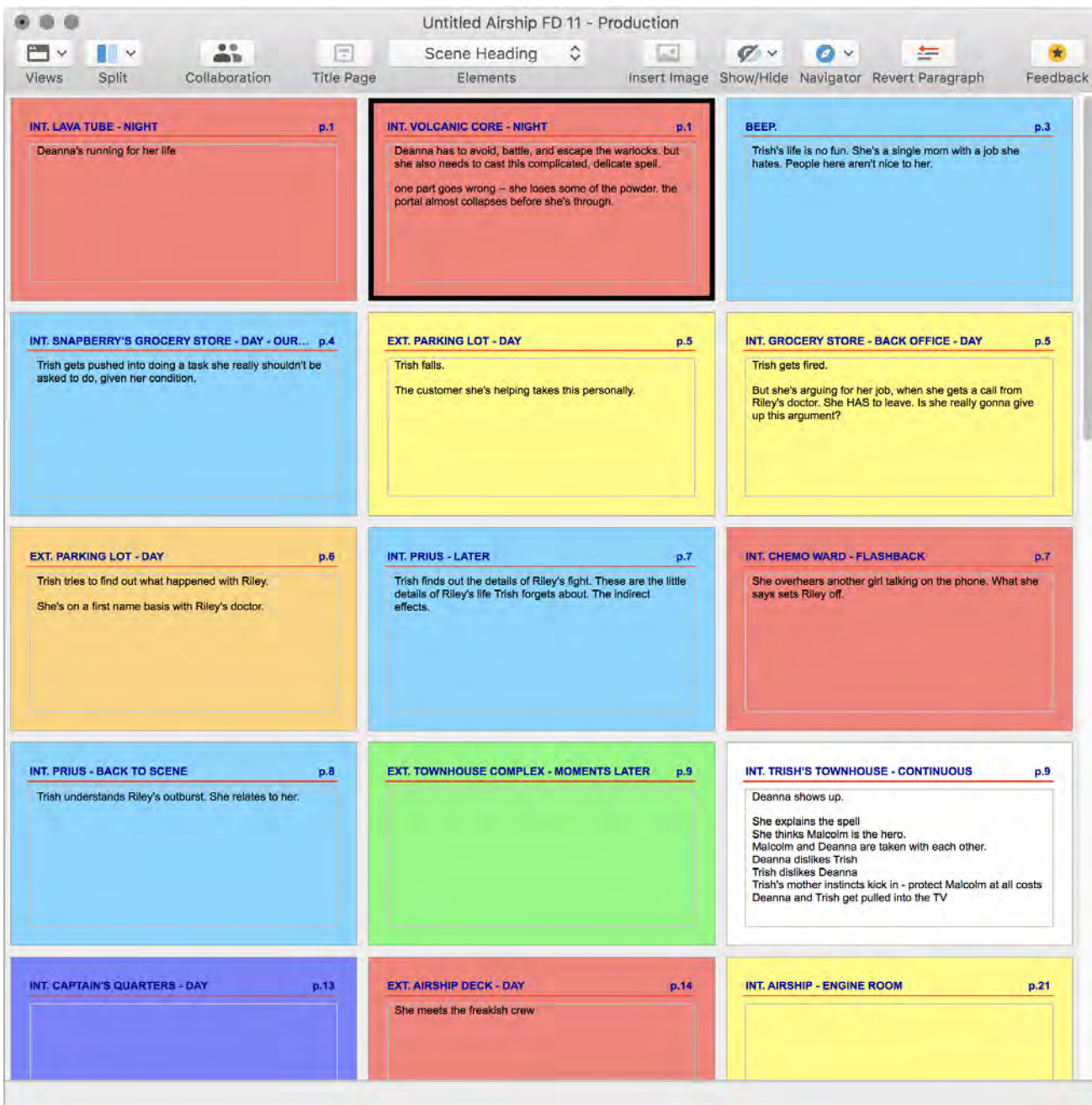
| Scene Heading | Page | Text |
|-----------------------------------------------|------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| INT. LAVA TUBE - NIGHT | p.1 | Deanna's running for her life |
| INT. VOLCANIC CORE - NIGHT | p.1 | Deanna has to avoid, battle, and escape the warlocks, but she also needs to cast this complicated, delicate spell. one part goes wrong -- she loses some of the powder, the portal almost collapses before she's through. |
| BEEP. | p.3 | Trish's life is no fun. She's a single mom with a job she hates. People here aren't nice to her. |
| INT. SNAPBERRY'S GROCERY STORE - DAY - OUR... | p.4 | Trish gets pushed into doing a task she really shouldn't be asked to do, given her condition. |
| EXT. PARKING LOT - DAY | p.5 | Trish falls. The customer she's helping takes this personally. |
| INT. GROCERY STORE - BACK OFFICE - DAY | p.5 | Trish gets fired. But she's arguing for her job, when she gets a call from Riley's doctor. She HAS to leave. Is she really gonna give up this argument? |
| EXT. PARKING LOT - DAY | p.6 | Trish tries to find out what happened with Riley. She's on a first name basis with Riley's doctor. |
| INT. PRIUS - LATER | p.7 | Trish finds out the details of Riley's fight. These are the little details of Riley's life Trish forgets about. The indirect effects. |
| INT. CHEMO WARD - FLASHBACK | p.7 | She overhears another girl talking on the phone. What she says sets Riley off. |
| INT. PRIUS - BACK TO SCENE | p.8 | Trish understands Riley's outburst. She relates to her. |
| EXT. TOWNHOUSE COMPLEX - MOMENTS LATER | p.9 | |
| INT. TRISH'S TOWNHOUSE - CONTINUOUS | p.9 | Deanna shows up. She explains the spell She thinks Malcolm is the hero. Malcolm and Deanna are taken with each other. Deanna dislikes Trish Trish dislikes Deanna Trish's mother instincts kick in - protect Malcolm at all costs Deanna and Trish get pulled into the TV |
| INT. CAPTAIN'S QUARTERS - DAY | p.13 | |
| EXT. AIRSHIP DECK - DAY | p.14 | She meets the freakish crew |
| INT. AIRSHIP - ENGINE ROOM | p.21 | |

The text in these cards cannot be edited here; it must be edited in one of the Script views. However, the Scene Heading may be edited by clicking once in that field and adding and deleting text as necessary.

Index Cards - Summary

Switches the current panel to Index Cards with the scene summary field displayed. The cards are initially blank so that text can be entered on them for development ideas, notes, sequence or act markers, comments, locations, blocking, or anything else that might be applicable.





To add summary text to a scene, click once in the box containing the greyed-out *Add Scene Summary*.

To edit existing summary text, click once in the box containing that text and add and delete text as necessary.

Cards Across

The Cards Across command is only enabled when either of the Index Cards views is chosen. It determines the number of columns of cards to be displayed. The maximum is nine cards.



NOTE *The more cards that are displayed, the smaller the cards become. The smaller the card, the less text is shown.*

Hide/Show Action

The Hide/Show Action command hides or shows the first line of action in Scene View.

Hide/Show Scene Title

The Hide/Show Scene Title command hides or shows the scene title in Scene View, if scene titles have been written.

Hide/Show Summary

The Hide/Show Summary command hides or shows the first line of the summary in Scene View, if scene summaries have been written.

Show / Hide Alts

Toggles the onscreen display of Alternate Dialogue commands and contents. Hiding Alts does not remove them from the script. See [Alternate Dialogue](#) for more information.

Invisibles

The Invisibles command shows or hides hidden characters such as carriage returns, spaces and tabs.

To show invisible characters

Choose View > Invisibles. A check mark on the menu indicates that invisible characters are shown.

Here is how text looks with invisible characters shown:

FIGURE ¶

I'm. not. here. . I'm. not. here. . I'm. not. .
here. . I'm. not. here. ¶

The small dots indicate hard spaces between words (inserted by the user) and the paragraph marks ¶ indicate hard carriage returns (inserted by the user).



NOTE *If you print your document while the invisible characters are visible, they are not printed and don't affect the script length.*

To hide the invisible characters

Choose View > Invisibles again.



TIP *Show invisibles when there appears to be erroneous white space on a page (extra blank lines or extra blank spaces). The invisibles will indicate where carriage returns, spaces or tabs have been manually inserted; once they have been revealed by the invisibles, they can be deleted if necessary.*

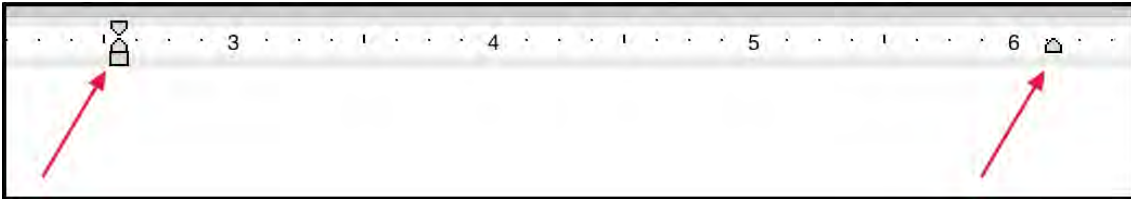
Show / Hide Ruler

Toggles the onscreen display of the ruler. A check mark next to the Ruler command indicates that the ruler is visible.

The ruler shows the width of the page in inches.

Use the ruler to adjust indents (margins) for a particular paragraph. The indent markers represent the left and right indents of the paragraph containing the cursor or the first paragraph of a selection.

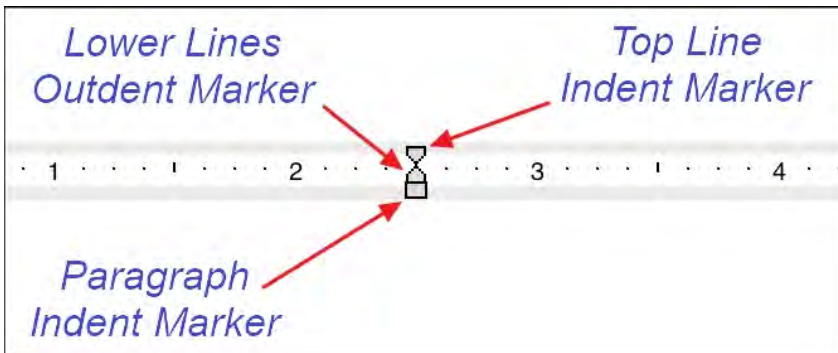
Click and drag the square indent marker on the left or the triangle indent marker on the right to a new position, which changes the margins for the current paragraph (the paragraph in which the blinking cursor resides) or all paragraphs in a selection.



Use the indent markers in the ruler to change the indents for a paragraph. This will override the element's defaults.

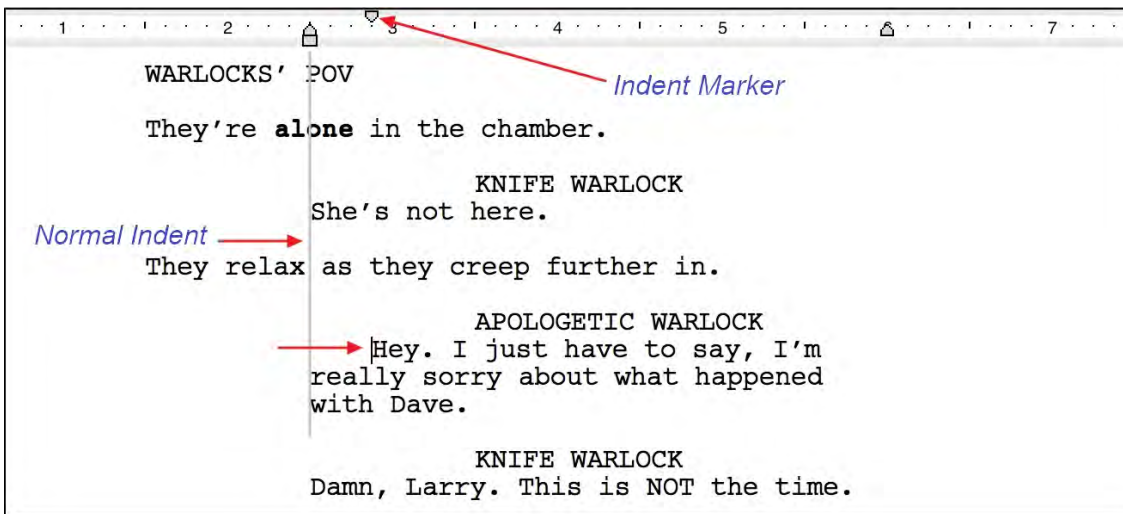
Indent Markers

There are three different indent markers available in the Ruler bar on the left:



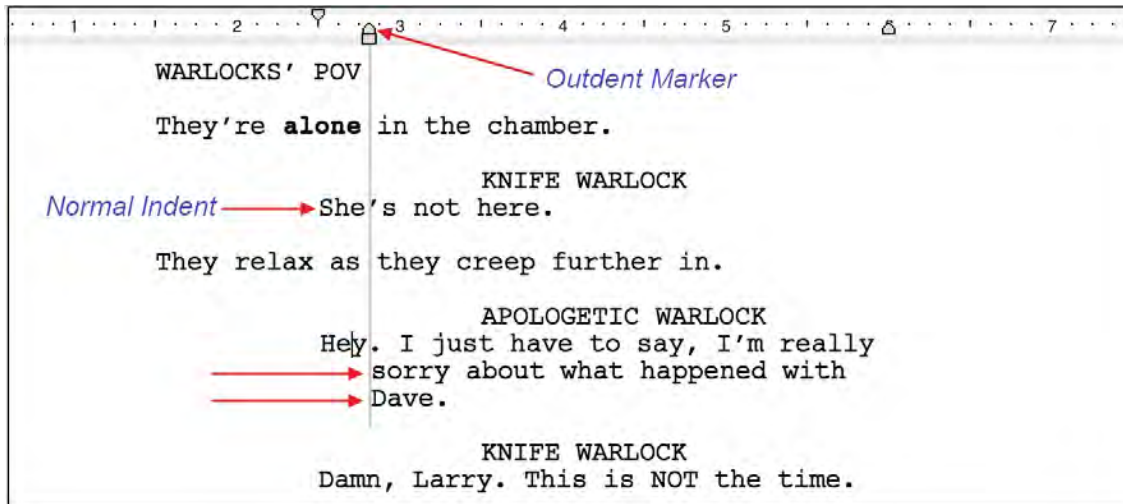
Indent

The top line indent marker, when moved to the right, will force the top line of a paragraph to indent:



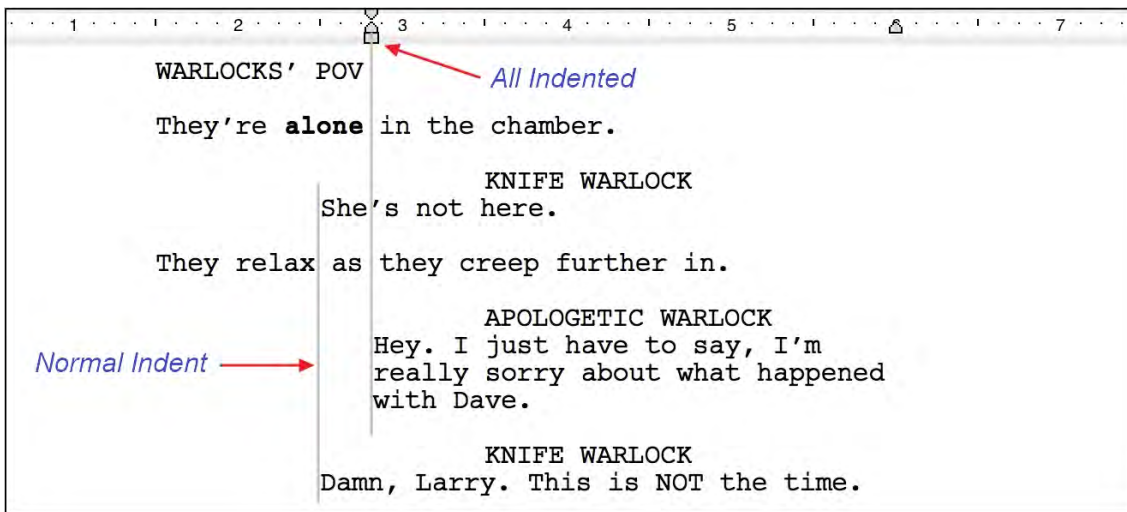
Outdent

The lower lines outdent marker will indent the second through the last line in a paragraph:



All

The paragraph indent marker will indent the entire a paragraph:



On the right there is only the lower lines indent marker and moving this will move the right indent for all lines in the paragraph.



IMPORTANT

It is not recommended to change the indents of an entire script using the indent markers in the Ruler. See [Modifying Elements](#) -- Paragraph Tab section for information on adjusting element indents globally.

ScriptNotes

The ScriptNotes command hides or shows ScriptNote markers. Markers indicate the paragraph to which a ScriptNote is attached.

One FIGURE in a high-collared black cloak BURSTS through the fire. Miraculously unscathed.

INT. VOLCANIC CORE - NIGHT

The Figure enters a wide-open chamber in the magma tunnels. Above the central thirty-foot lake of lava floats a perfectly flat rectangle bursting with colors. Glass? Something like that.



A check mark next to the ScriptNotes command indicates that ScriptNote markers are visible.



NOTE

If you print the script while the ScriptNote markers are visible, the markers will not be printed and so do not affect the script length or pagination.

Story Map

Toggles the onscreen display of [Story Map](#).

Split (Vertically / Horizontally) / Swap

Divides the script into two panels.

Split Vertically

Divides the script into two side-by-side, upright panels.

Split Horizontally

Divides the script into two panels, one on top of the other.

Swap

Replaces the view of one panel with the other. For example, if a script is split vertically into two panels with the panel on the left set to Script View and the panel on the right set to Scene View, the Swap Panels command will place the left-hand panel into Scene View and the right-hand panel into Script View.

Unsplit Panels

The Unsplit Panels command hides one of the panels. This command is disabled if only one panel is displayed.

To hide a panel

1. Select the panel that will remain displayed;
2. Choose View > Unsplit Panels

- or -

2. Click the Split icon in the Toolbar and choose Unsplit Panels.

The panel that is not selected is hidden and the remaining panel expands to fill the document window.

Hide/Show Toolbar

The Hide / Show Toolbar command shows or hides the toolbar on the current document window. Click the menu item to toggle the Toolbar on and off.

Customize Toolbar

The Customize Toolbar command displays the Customize sheet. See [Customize Toolbar](#) for more information.



VIDEO To watch a tutorial video on customizing the toolbar, click [HERE](#) (internet connection required).

Zoom

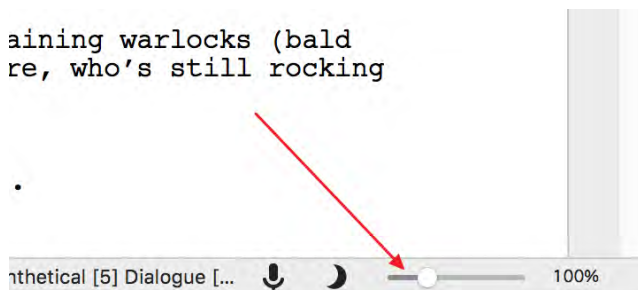
The Zoom submenu allows the user to change the display of the document, making text larger or smaller to better fit the monitor and its resolution. It does not change the script's font size and will not affect the pagination.

To change the current magnification level

Select a zoom size from the View > Zoom submenu

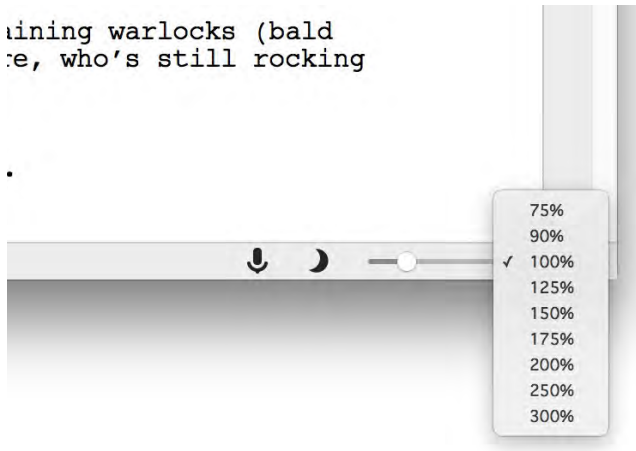
- or -

Drag the Zoom slider at the bottom right of the document window – left to zoom out / right to zoom in:



- or -

Click the percentage to the right of the zoom slider to display a menu of pre-set sizes:



- or -

If the mouse has a scroll wheel, hold down the Command key on the keyboard and scroll up or down to zoom in or out;

- or -

Hold down the Command key and press the plus or minus keys on the right-hand side of an extended keyboard;

Zoom Story Map

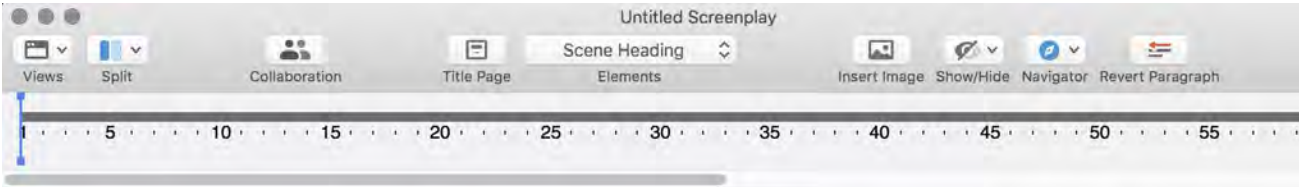
The Zoom Story Map enlarges or reduces the size of the Story Map. Each tick between the numbers represents a page.

Sizes available are

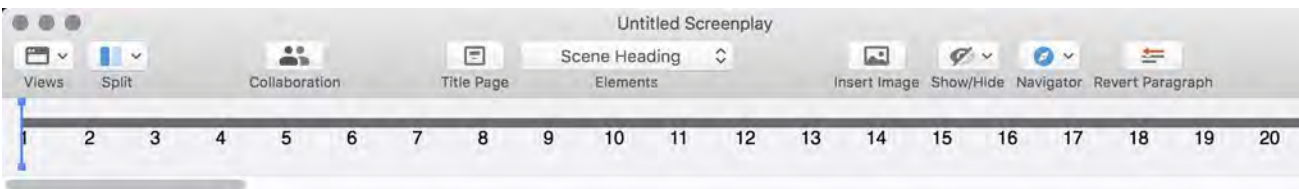
- 25%
- 50%
- 100%
- 200%
- 300%
- 400%

The lower the zoom percentage, the smaller the Story Map becomes:

100%:

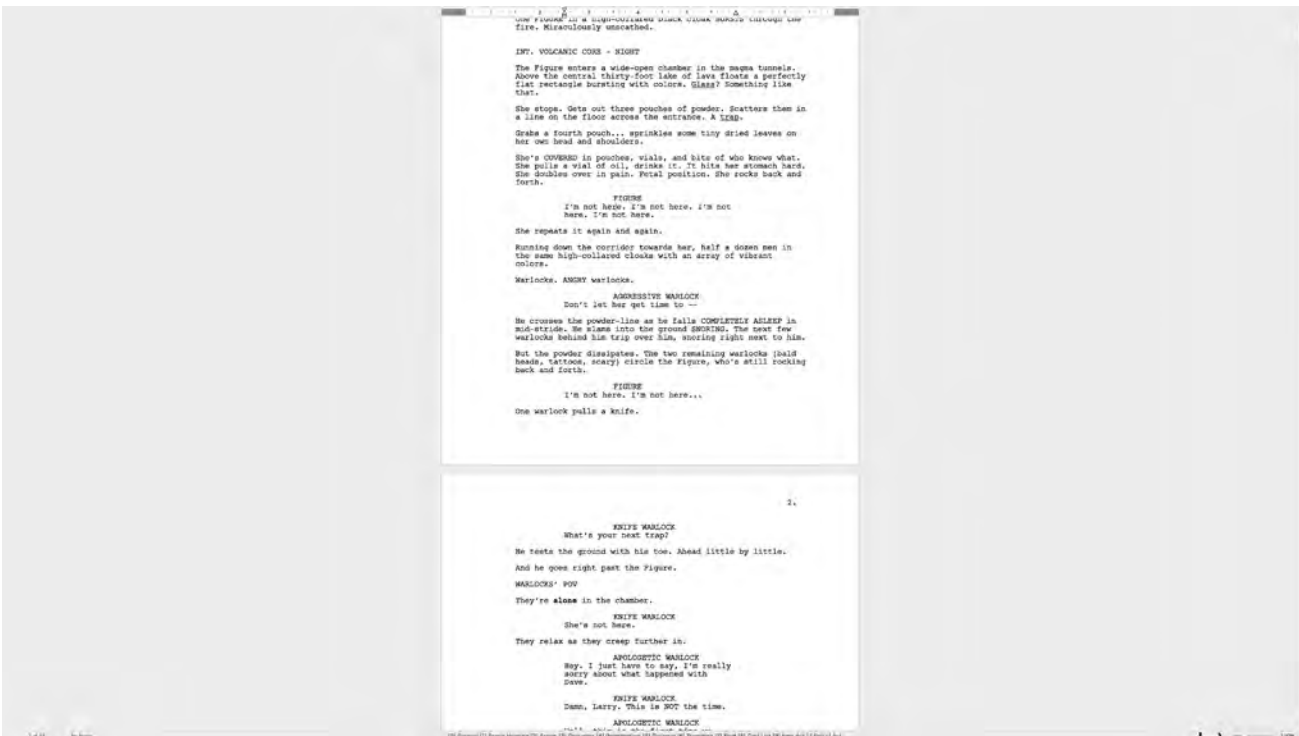


200%:



Full Screen Mode

Full-screen mode displays the current document (whether Pages, Cards, Scene View or any combination of views) without the menu bar, toolbar or ruler at the top of the screen and with the Final Draft document window maximized.



To enter full-screen mode

Go to View > Enter Full Screen; the menu bar, toolbar or ruler will be hidden and the Final Draft document window will maximize on the screen

- or -

On the keyboard, press Control + Command + F.

To exit full-screen mode

Move the mouse arrow to the very top of the screen and hold it there until the menu bar and toolbar are displayed. Go to View > Exit Full Screen; the document window will be restored to its previous smaller size and the menu bar, toolbar and ruler will be visible again;

- or -

On the keyboard, press Control + Command + F.

Format Menu

The Format menu contains settings for defining how paragraphs and text are laid out on the page and their characteristics.

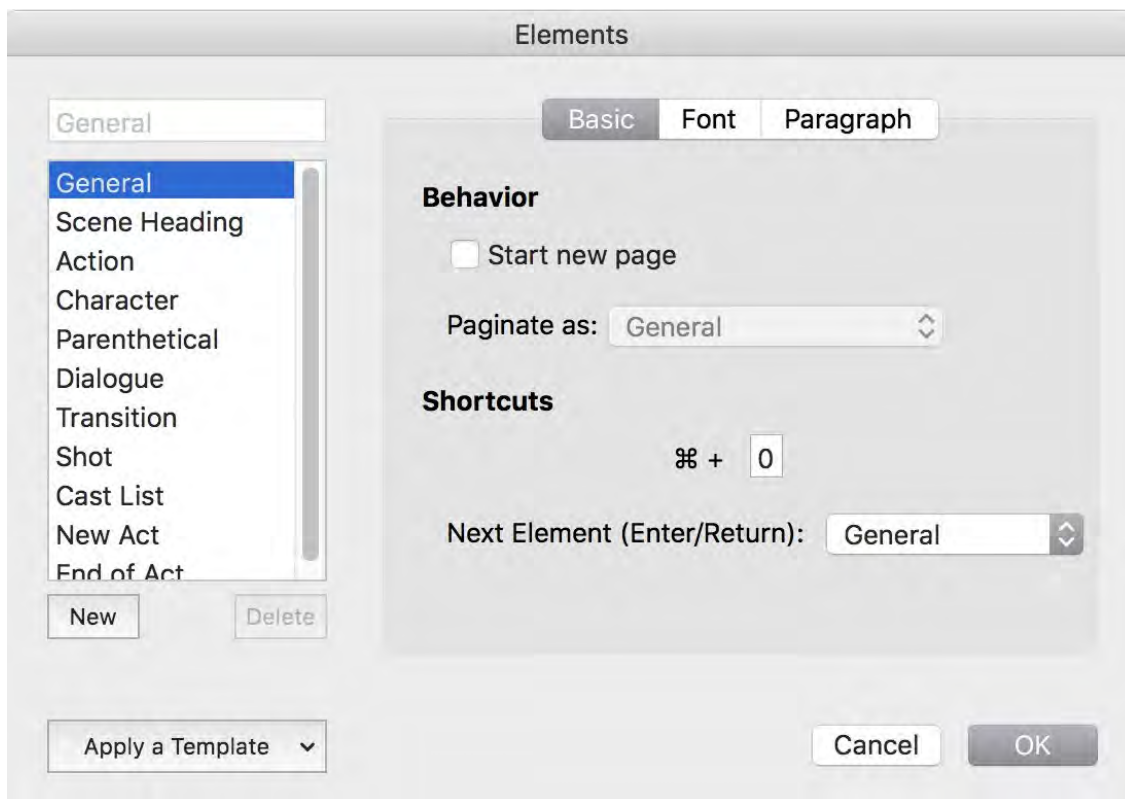
- [Elements](#)
- [Change Element to ... Submenu](#)
- [Cast List Element Options](#)
- [Highlight Characters](#)
- [Set Font ...](#)
- [Font](#)
- [Size](#)
- [Style](#)
- [Color](#)
- [Highlight](#)
- [Toggle Case](#)
- [Alignment](#)
- [Spacing](#)
- [Space Before](#)
- [Leading](#)
- [Beat Board](#)
- [Dual Dialogue](#)

Elements

Shows the Elements dialogue, which contains controls and options for defining script elements.

Elements are what many word-processing programs call "styles." They specify the font, font size, style, indents and other formatting characteristics for the types of paragraphs specific to a screenplay template (i.e., scene headings, action, dialogue, etc.).

Choose Format > Elements and the Elements dialogue appears, open to the Basic tab:

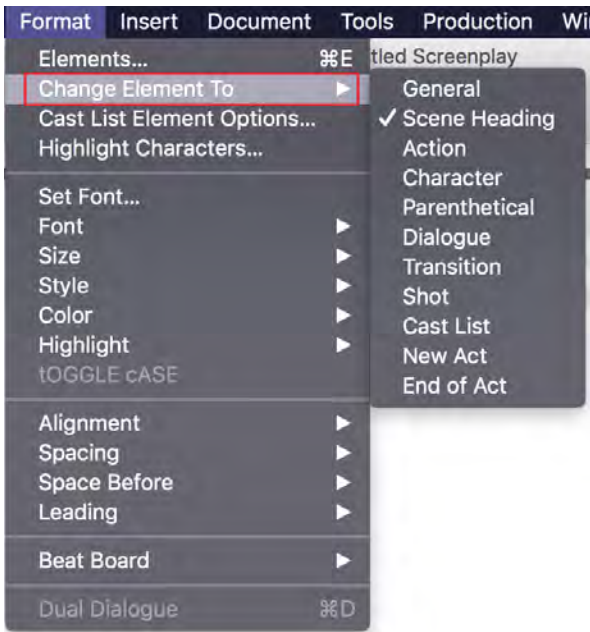


When a new paragraph is added to the script, that paragraph will be formatted according to the specifications in the Elements dialogue. If changes are made to the characteristics of one or more elements, *all paragraphs of that type* will be updated to reflect the new settings.

See [Standard Elements](#) for a description of the Elements dialogue and a complete explanation of how elements are used to make up a script.

Change Element to ... Submenu

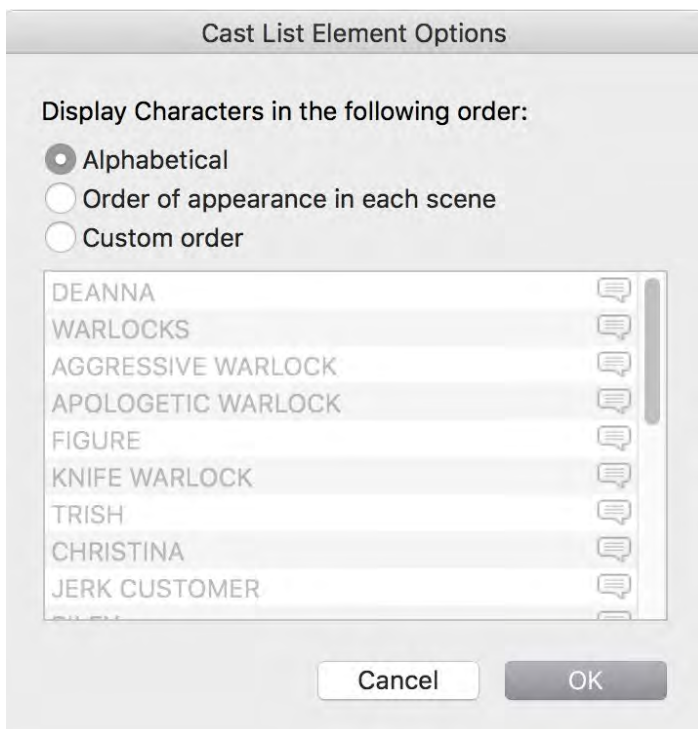
Use the Element submenu to reformat an individual paragraph as a different element. The Element submenu contains all the elements currently defined for the script. Choose Format > Element > <element type> and the paragraph the cursor is in is reformatted accordingly.



There is also an Element selector in the Toolbar. See [Elements in a Script](#) for additional information.

Cast List Element Options

Final Draft automatically keeps track of the speaking characters in each scene. These characters are displayed in the [Characters](#) section of the Navigator. To change the order in which they are displayed in the Navigator, choose the appropriate radio button (Alphabetical or Order of Appearance in Each Scene):



If Custom Order is selected, a character name may be dragged to the desired position on the list.

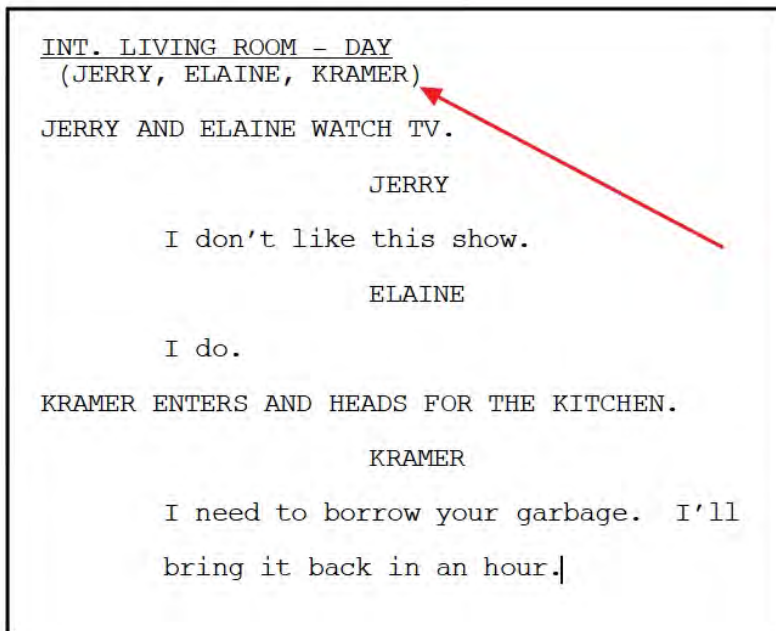
The dialogue balloon icon on the right of this list indicates that the character speaks in this scene. If a non-speaking character has been inserted into this scene (see [Insert > Non-Speaking Character](#)), that character's dialogue balloon icon has a red X to indicate that this character (Anna, in this example) has no dialogue.

If the Cast List element is used in the script, changing the order in the Cast List Element Option window will also change the order of the characters in this element.

Cast List Element in Script

Automatic Cast List Generation

The Cast List feature is used in sitcoms to list which characters appear in a scene. The Cast List appears directly below the Scene Heading.



To generate a Cast List for each scene

46. Enter a Scene Heading in the script;
47. Press Return to insert a new Action paragraph;
48. Type some action;
49. Once the scene has been started, place the blinking cursor at the end of the Scene Heading and press Return;
50. The cursor will be blinking on a blank line; press Return to bring up the Elements menu;
51. Choose Cast List.

As characters are entered into the scene, their names automatically appear in the new Cast List element. When a character is removed from a scene, it is removed from the Cast List for that scene.

When finished, click OK.

For information adding a non-speaking character to a scene's Cast List, see [Insert Non-Speaking Character](#).

Highlight Characters



To watch a tutorial video on character highlighting, click [HERE](#) (internet connection required).

Highlight characters to place emphasis on individual characters and his / her dialogue.

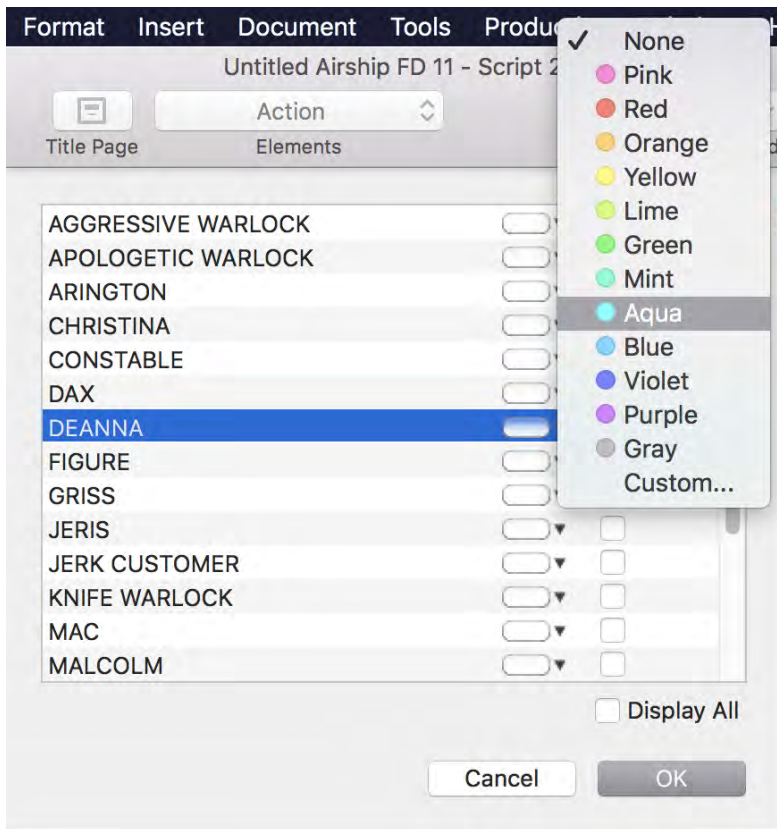
Highlight individual characters to easily find where that character appears in the script.

Highlighting multiple characters can aid the planning and scheduling of a performance.

This feature may be used for table reads and distribute a copy of the script to each cast member with his / her own lines highlighted.

If a character or characters are highlighted, the colors will be displayed when a PDF of the script is created. If a color printer is being used and Print Text in Color is selected in the [Print](#) window, the character highlighting will be printed exactly as it is onscreen.

Choose Format > Highlight Characters and the Highlight Characters dialogue appears.



52. Choose a character to highlight;

53. Click the down-pointing arrow to select a color from the list (in this example, DEANNA will be highlighted in aqua).

To use a color that is not on the list, choose Custom to define a color.

Click the check box next to a character's color picker to highlight that character in the script. Check the Display All check box to highlight all the characters. Uncheck the Display All check box to turn off character highlighting for all characters.

This is how a highlighted character appears in the script:

Malcolm stands up from behind the couch. While neither of them are particularly good-looking, they're completely lost in each other. Speechless.

DEANNA
(to Malcolm)
It is you I seek.

Trish hobbles in between them. Favoring her good leg and brandishing her cane like a sword.

TRISH
Back away.

Deanna looks over the dirty apron.

DEANNA
I beg you, stand aside, old maid.
Destiny awaits.

TRISH
I don't know how you got in here,
but quit eyeing my son and leave.

One, some or all characters may be highlighted at any time.

Font Commands

Set Font

Enabled when text is selected. Opens the Set Font dialogue box.

From the list on the left, choose a feature (selected text, scene numbers, Mores and Continueds or Index Cards) whose text is to be changed. Options are available for font, size, color, highlighting, style and casing.

Sample text is displayed in the field at the bottom of this window.

When the desired changes have been made, click OK to accept them and return to the script.

Use these commands to change the font, point size, style, color and highlight color of the text.

To change font attributes:

Choose Format > [font attribute] submenu.

Font

Displays a list of available fonts, one which can be applied to selected text.

[font attribute] Submenus

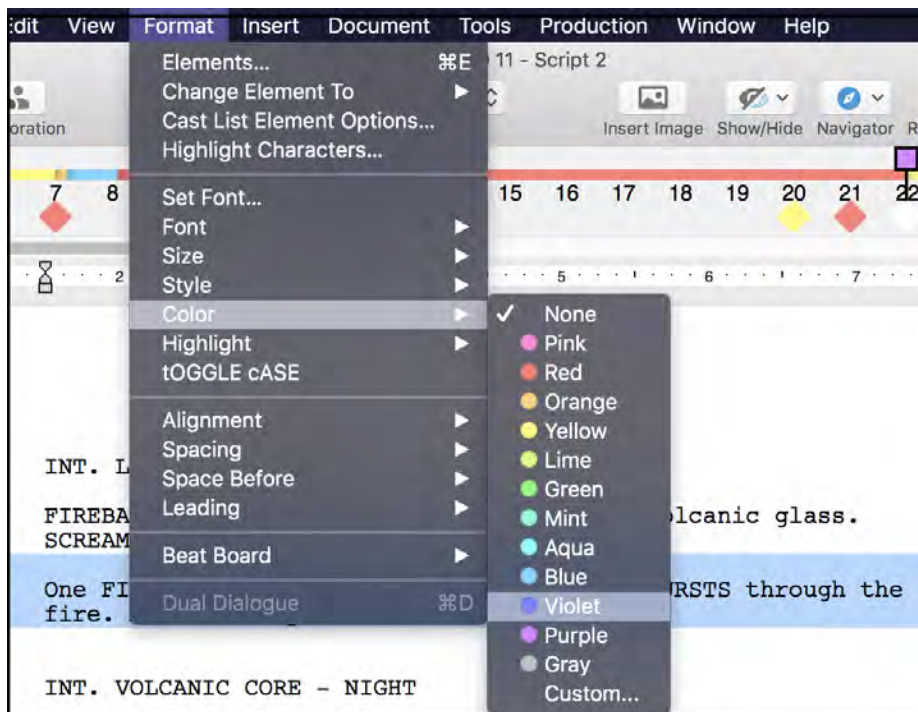
All standard options for the font type, point size and font styles are available from these submenus.



IMPORTANT *The default type is Courier Final Draft, 12-point, plain text (i.e. not bold, italicized, underscored, etc.). Changing the font or font size will very likely result in pagination issues and other problems. Certain font attributes may be changed as needed without causing problems, but avoid global changes to the typeface.*

Color Submenu

Change the color of text by selecting an item from the Color submenu.



To change text color, select a color from the submenu;

- or -

Select Other..., choose a color from the standard Mac color picker and click OK.



The selected text will be rendered in the chosen color:

INT. LAVA TUBE - NIGHT

FIREBALLS TEAR through a tunnel carved in volcanic glass.
SCREAMS fill the air.

One FIGURE in a high-collared black cloak BURSTS through the
fire. Miraculously unscathed.

Highlight

Similar to changing the color of a selected block of text, choose the color that will be used.



NOTE

The [Highlighter](#) tool can also be placed on the toolbar by selecting it from View > [Customize Toolbar](#).

Select a block of text, go to Format > Highlight and choose a color.

The selected text will be highlighted by the chosen color:

FIREBALLS TEAR through a tunnel carved in volcanic glass.
SCREAMS fill the air.

One FIGURE in a high-collared black cloak BURSTS through the
fire. Miraculously unscathed.

To choose a different highlight color:

Select a color from the submenu;

- or -

Select Other..., click in the color grid, and then drag the color selector until the desired color is displayed in the swatch box, and click OK.

To change highlight color, choose a color from the color swatch and click OK. The text becomes highlighted with the chosen color.

To highlight text as it is typed:

54. Position the cursor;

55. Choose the highlight color as described above.

All text that is typed, from the cursor position until a new paragraph is created or the cursor is placed elsewhere, will be highlighted with the selected color.



TIP

To change the color of the page background, use Document > Page Layout > [Colors](#).

Font

Choose a font from this menu and selected text will be changed into this font.

Size

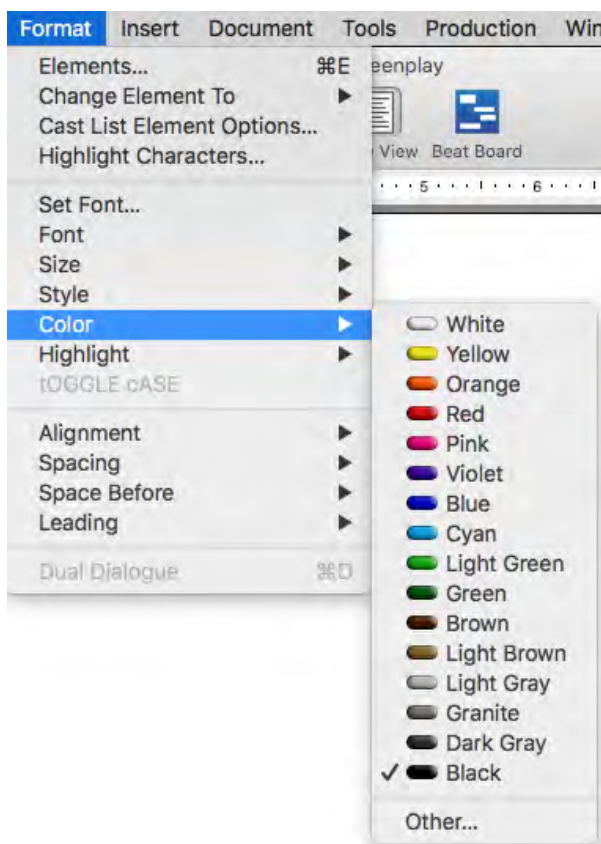
Choose a point size from this menu and selected text will be changed to this point size.

Style

Check menu items as desired to change the appearance of selected text.

Color

Select a color swatch to change the color of selected text. Choose a predefined color from the list...



- or -

Select Other ... and the standard Mac color picker will appear. Choose or create a custom color and click OK. The selected text will be in the chosen color.



NOTE

To change the color of the page background, use Document > Page Layout > Colors. See [Page Layout - Colors tab](#) for additional information about this feature.

Highlight

Select a color swatch to change the background color of selected text. Choose a predefined color from the list

- or -

Select Other ... and the standard Mac color picker will appear. Choose or create a custom color and click OK. The background of the selected text will be in the chosen color.

To remove highlighting from selected text, choose None as the highlight color.

Toggle Case

Changes the casing of selected text from uppercase to lowercase and lowercase to uppercase.

Example: To change the word "enters" from lower case to uppercase, highlight it and go to Format > Toggle Case. The word is now "ENTERS."

Alignment

Determines how text is aligned: left, centered, right, or right- and left-justified.

This command applies to the entire paragraph in which the cursor resides. If more than one paragraph is selected, the formatting change will affect all of them.

Spacing

Determines the spacing between lines in a paragraph to either 1, 1.5 or 2 lines.

This command applies to the entire paragraph in which the cursor resides. If more than one paragraph is selected, the spacing change will affect all of them.

Space Before

Allows the user to change the number of blank lines preceding a paragraph to 0, 1, 2 or 3 lines. For more than 3 blank lines, click Other, enter the desired number of line spaces and click OK.

This command applies to the entire paragraph in which the cursor resides. If more than one paragraph is selected, the formatting change will affect all of them.

**IMPORTANT**

If possible, do not insert blank lines above paragraphs by using Shift + Return. Use the Space Before command instead in order to avoid spacing or page-breaking errors if content is added or removed.

Leading

Determines the vertical distance between the lines of a paragraph. A paragraph's leading style can be Loose, Normal, Tight or Very Tight. The tighter the leading, the less space a paragraph will take up on a page.

If a paragraph is at the top of a page and there is a reason to move it to the top of the previous page, select some quantity of text on the previous page and set its leading to Tight. In this example, the dialogue at the top of Page 17 (Zed: "Warlocks.") must be moved to the bottom of Page 16:

MAC takes the wheel from DAX.

MAC
(with an impugning look at
Jeris)
I was checking the cargo, Captain.

The JERIS smiles slyly.

JERIS
So was I. Albeit a bit more...
thoroughly than Mac was.

ZED
That *cargo* better not affect your
aim.

MAC
Dax, hook me up.

Dax hooks up Mac's robotic limbs to the ship's wheel.

Then Trish sees who's chasing them -- THREE BLACK AIRSHIPS.
In perfect military formation. On the airships' decks, Trish
sees the familiar high-collared cloaks. Just like Deanna's.

TRISH
Who the heck is that? The police?

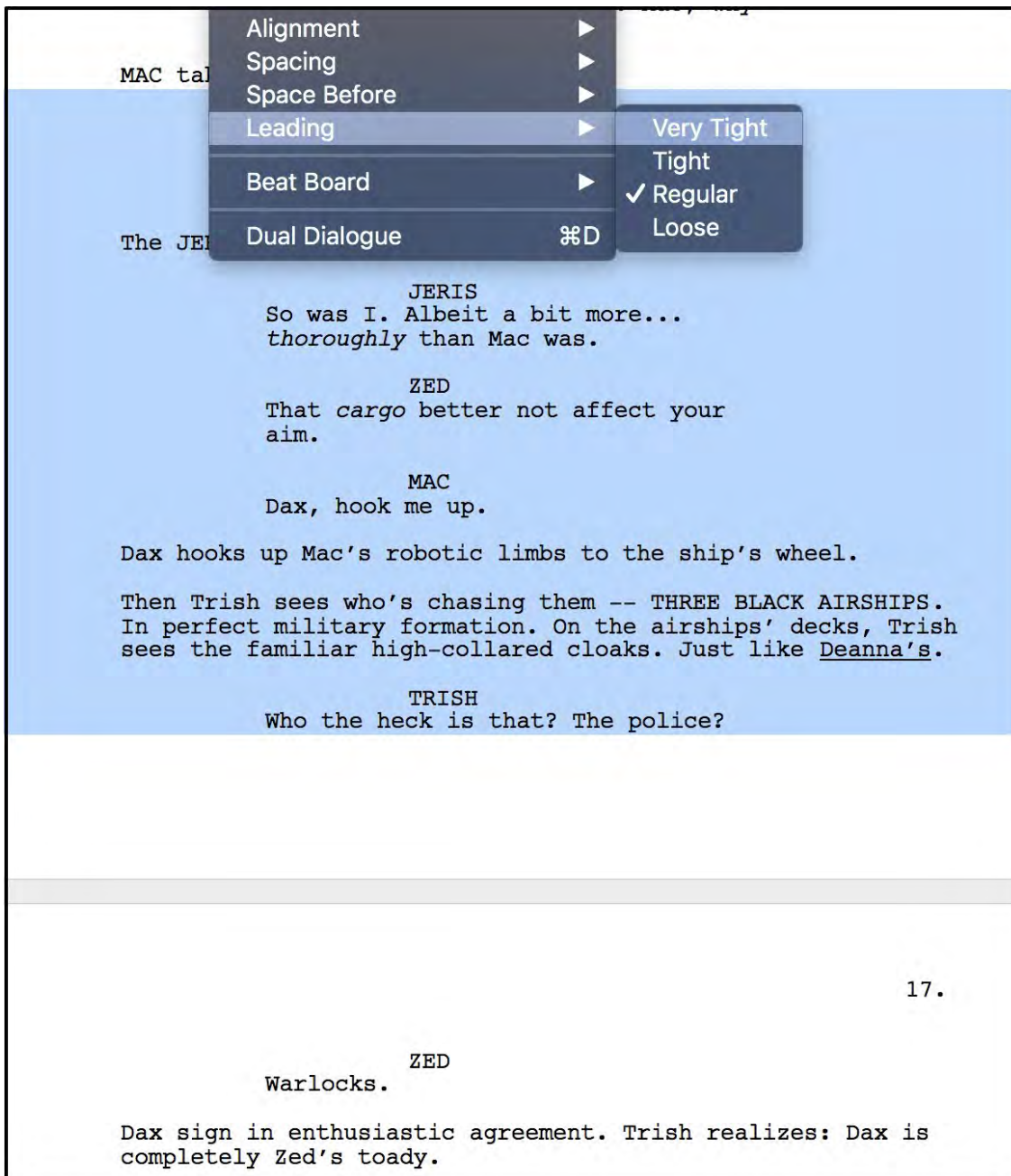
17.

ZED
Warlocks.

Dax sign in enthusiastic agreement. Trish realizes: Dax is
completely Zed's toady.

Select one or more paragraphs on the previous page and set its leading to Tight (it may take a few attempts to determine the amount of text that needs to be selected):

Set the Leading to Very Tight:



The dialogue that was at the top of Page 17 is now at the bottom of Page 16:

MAC takes the wheel from DAX.

MAC
(with an impugning look at |
Jeris)
I was checking the cargo, Captain.

The JERIS smiles slyly.

JERIS
So was I. Albeit a bit more...
thoroughly than Mac was.

ZED
That *cargo* better not affect your
aim.

MAC
Dax, hook me up.

Dax hooks up Mac's robotic limbs to the ship's wheel.

Then Trish sees who's chasing them -- THREE BLACK AIRSHIPS.
In perfect military formation. On the airships' decks, Trish
sees the familiar high-collared cloaks. Just like Deanna's.

TRISH
Who the heck is that? The police?

ZED
Warlocks.

17.

Dax sign in enthusiastic agreement. Trish realizes: Dax is
completely Zed's toady.

Beat Board

These commands are available when the Beat Board is the current active panel.

- Align Selected > To Grid
- Align Selected > To Grid > Make Column

- Align Selected > To Grid > Make Row
- Align Selected > To Grid > Cascade
- Grid Snapping

When Grid Snapping is enabled, Beats and Structure Points will, when created or moved on the Beat Board, automatically be positioned along the nearest horizontal or vertical grid line or along the midpoint between horizontal or vertical grid lines.

Enabling Grid Snapping will not snap existing Beats and Structure Points to the grid; Beats and Structure Points are only aligned along a grid line at the end of a move.

Dual Dialogue

Positions two consecutive dialogue paragraphs side by side.

56. Type in both speeches (including the character names), one after the other. For example:

```
Dax grabs a rope and steps toward Trish.

          |MAC
About time.

          TRISH
Don't you touch me!

Trish bolts! Knocks over Zed, jumps to the dock, teeters on
the edge, then RUNS FOR IT.
```

57. Place the cursor anywhere in the first character name;

58. Go to Format > Dual Dialogue or press Command + D on the keyboard.

The speeches are now next to each other.

```
Dax grabs a rope and steps toward Trish.

About time.          MAC                                TRISH
Don't you touch me!
```

Trish bolts! Knocks over Zed, jumps to the dock, teeters on
the edge, then RUNS FOR IT.



You cannot edit text when it is in dual dialogue.

To revert to the normal single-column format

1. double-click anywhere in the dual dialogue text ...

- or -

1. Single-click anywhere in the dual dialogue text to highlight it;
2. Go to Format > Dual Dialogue or press Command + D on the keyboard.

The speeches revert to the original stacked format.

Insert Menu

The Insert menu contains commands for the placement into the script of various formatting and markup items.

- [Add Alt](#)
- [Remove Alt](#)
- [New Beat](#)
- [New Structure Point](#)
- [Page Break](#)
- [New Scene](#)
- [Bookmark](#)
- [ScriptNote](#)
- [General Note](#)
- [Label](#)
- [Image](#)
- [Nonspeaking Character](#)
- [Send to Script](#)

Add Alt (Alternate Dialogue)

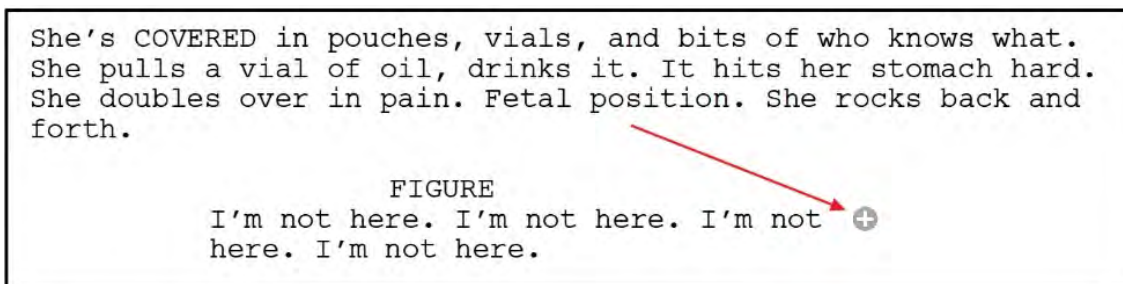


To watch a tutorial video on Alternate Dialogue, click [HERE](#) (internet connection required).

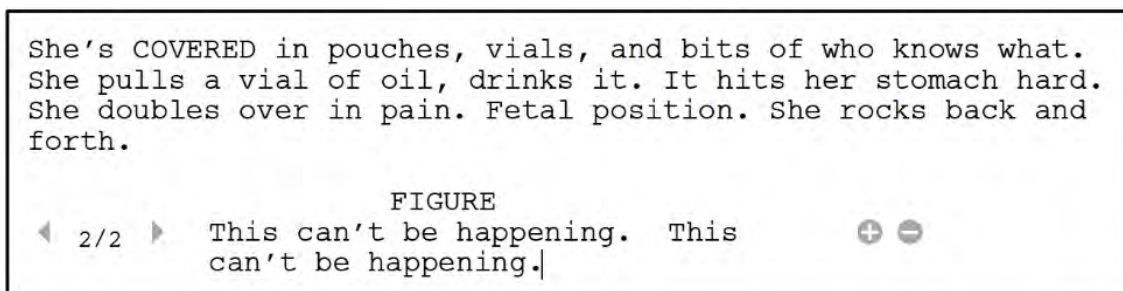
Allows the user to write and store multiple speeches spoken by a character in a particular place in the script. Each of these speeches can later be retrieved and displayed on the script page so the user can decide which one to use. Unused speeches may be kept or deleted.

To create an alternate dialogue ("alt"):

1. Type a character's speech (a dialogue paragraph);
2. Click the plus sign to the right of the text or on the keyboard press Shift + Command + . (period);



3. The dialogue paragraph will be cleared;
4. Type a new speech.



Both speeches are retained and can be displayed under the character name, one at a time, for review.

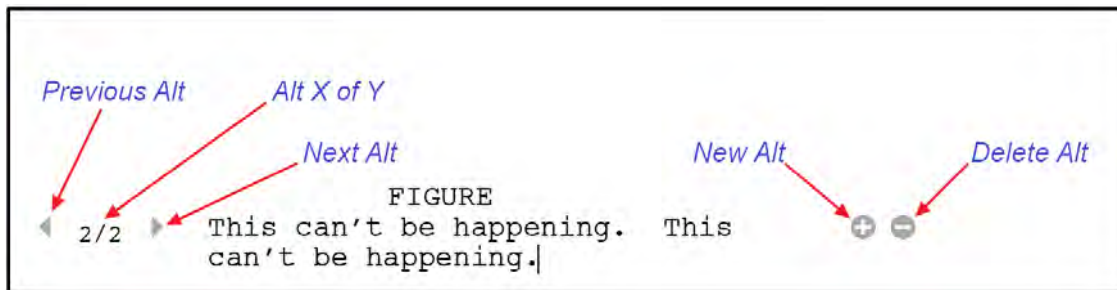
Alt Dialogue Controls

At the left of the dialogue paragraph are Previous / Next arrows and an x of y indicator.

Click the left-pointing arrow to display the previous alt; click the right-pointing arrow to display the next alt.

The x of y indicator between the arrows displays the ordinal number of the currently-displayed alt and the total number of alts stored for this character in this location on the page.

When the x of y indicator is clicked, a menu of all alts by this character in this location on the page is displayed. Click the desired alt to display it under the character name.



At the right of the dialogue paragraph is plus sign icon and a minus sign icon.

Click the plus sign icon to add a new alt. There is no limit to the number of alt dialogues that can be added.

Click the minus sign icon to delete the currently-displayed alt.

Note that there is no confirmation of the deletion and no ability to undo this command.

When the script is printed or saved as a PDF, only the currently-displayed alts will be in the script.



NOTE

The Alt Dialogue function is not available when a script is [locked](#).

Remove Alt

Deletes the selected alternate dialogue from the script. See [Alternate Dialogue](#) for more information.

New Beat

Inserts a new, blank Beat onto [The Beat Board](#).

New Structure Point

Inserts a new Structure Point onto [The Beat Board](#).

Insert Page Break

Inserts a page break at the current cursor position, which moves the paragraph containing the cursor, or the beginning of the selection range, to the top of the next page.

To remove a forced page break

59. Position the cursor just after the page break to be removed;
60. Choose Insert > Page Break to remove the check mark.



IMPORTANT *Do not break pages by adding blank lines to the end of a page. This can cause gaps to appear in your script if enough text is added or removed elsewhere and the "page break" is forced up or down.*

Insert New Scene

This command is only enabled when the active panel is an [Index Card Panel](#) or [Scene View](#).

To insert a new scene

Select Insert > New Scene from the main menu or select Insert New Scene from the Scene View context menu.

The new scene is inserted after the currently selected scene. If no scene is selected, the new scene is inserted at the end of the script.

Insert Bookmark

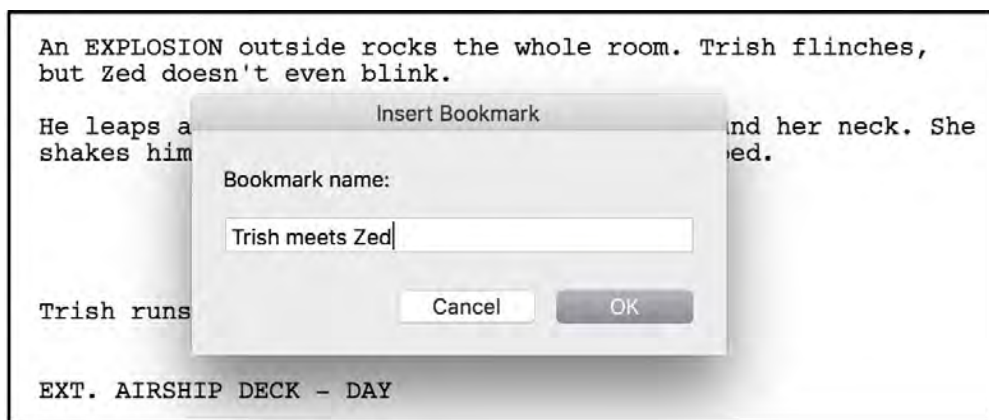
Places a new bookmark at the location of the cursor.

To insert a bookmark

61. Click the paragraph (or select a word or a block of text) where the bookmark is to be placed;
62. Choose Insert > Bookmark or press Command + \ (backslash) and the Insert Bookmark dialogue appears:



The first 32 characters of the paragraph or the selected text form the default name of the bookmark, but the pre-populated text may be replaced with a manually-entered name for the Bookmark:



63. Click OK to create the bookmark.



IMPORTANT

See [Bookmarks](#) for additional information on using and managing Bookmarks.



TIP

Bookmark all Act and Scene breaks for quick navigation around a television or play script.

Insert ScriptNote

Creates a ScriptNote. A ScriptNote is a field containing information entered by the user that pertains to a particular paragraph.



TIP

A web address entered into a ScriptNote will, when clicked, open the computer's default web browser to that web page.

To insert a new ScriptNote

64. Click the paragraph with which the ScriptNote is to be associated;
65. Choose Insert > ScriptNote or on the keyboard press Command + Shift + K;

A clickable ScriptNote marker will appear on the right side of the page adjacent to that paragraph. If the ScriptNote Navigator is not currently open, it will open, ready for text to be entered in the new ScriptNote.

66. Enter text in the ScriptNote window. See [ScriptNotes Navigator](#) for more information.

Insert General Note

Creates a General Note, which is a text field in which ideas, suggestions, notes or script fragments can be entered. Unlike a ScriptNote, a General Note is not tied to any particular paragraph; it applies to the entire script.



TIP

A web address entered into a General Note will, when clicked, open the computer's default web browser to that web page.

To insert a new General Note

Choose Insert > General Note or on the keyboard press Command + Shift + G.

If the ScriptNote Navigator is not currently open it will appear onscreen, ready for a Name, Color and Type to be assigned to the new General Note. Text may be entered in the Note Text box.

Insert Label

Inserts new header text onto a page. This label text will be displayed at the top of each subsequent page until a new label is inserted.

Example: Many television scripts and stage plays require the act and/or scene number/letter appear in the header at the top of each page. "Act 1 Scene A" needs to appear on Pages 1-8, Act I Scene B" needs to appear on Pages 9-16 and "Act 2 Scene A" on Pages 17-24. The Label system enables the user to apply these labels easily.



TIP

Before inserting labels into a script, the Label placeholder field must be added to the Header. See the [Header and Footer](#) section for detailed information.

To insert a Label

67. Position the cursor at the top of the page on which the script label text should begin;
68. Choose Insert > Label or press Command + Shift + L on the keyboard;
69. The Insert Label dialogue appears:

Insert Label

Label name:

ACT TWO SCENE A

Cancel OK

70. Type the Label name;
71. Click OK.

The label text will appear in the header or footer.



NOTE

If the cursor is not at the top of the page, the label will be placed on the following page.

To stop a Label run

Insert a new Label and in the Label Name box, tap the space bar once. The new label will consist of a blank space and will therefore be invisible.

To navigate to a labeled page quickly

72. Choose Edit > Go to;
73. Select Header Label from the Go to dropdown menu;
74. Click Go to;

The script scrolls to the Label's location.

75. Click Close.

To change the Label text

76. Use Edit > Go to to find the label text desired;

- or -

5. Position the cursor where the label text was placed;
6. Choose Insert > Label;
7. The Label dialogue appears.
8. Edit the text;
9. Click OK to apply the changes.

Image

To watch a tutorial video on using images, click [HERE](#) (internet connection required).

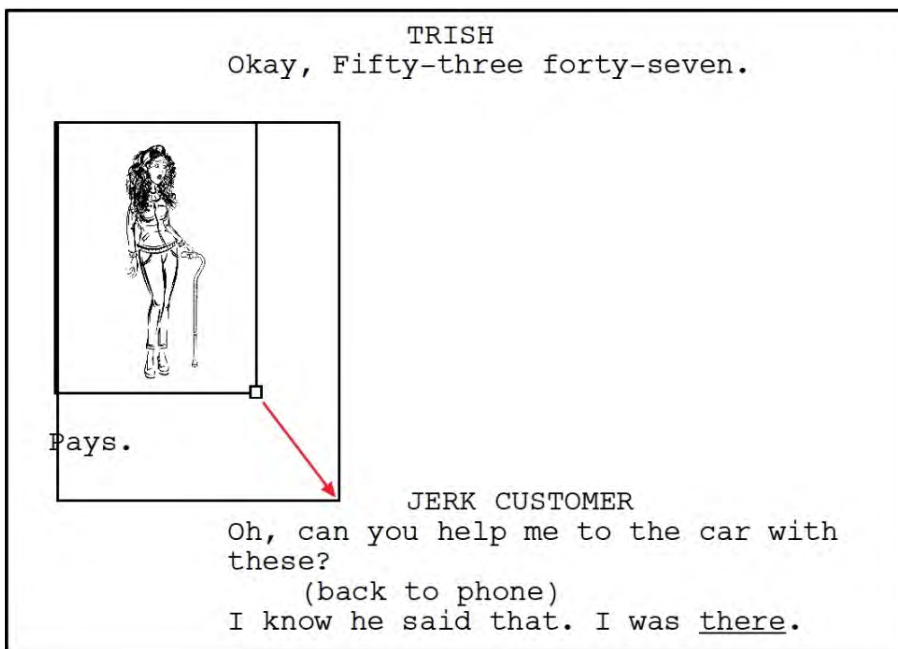
Opens a standard Mac dialogue box that allows the user to navigate to and select a .GIF, .JPG, .JPEG or .PNG image file to place at the insertion point on a script or title page. The image, when inserted, will be resized to fit on the page.

An image's horizontal location on the page will be determined by the paragraph type in which the blinking cursor resides when the image is inserted – that is, if the blinking cursor is in (for example) a blank Character paragraph, the image will be placed close to the middle of the line because the Character element is close to the middle of the line; if the blinking cursor is in a Transition paragraph when an image is inserted, the image will be located towards the right side of the line because Transitions are located towards the right side of the line.

To change the alignment of an image, place the blinking cursor on the same line as the image and go to Format > Alignment.

To change the number of blank lines above an image, place the blinking cursor on the same line as the image and go to Format > Space Before.

An image can be resized by dragging the resize handle at the bottom right corner. To reduce the size of the image, drag the resize handle up and to the left; to enlarge it, drag the resize handle down and to the right.



Once inserted, an image may be repositioned in the same way as a text selection via [drag-and-drop](#) or with the Cut / Copy / Paste commands.

To delete an image, place the blinking cursor on the same line as the image and if the cursor is to the left of the image, on the keyboard press the Delete key. If the cursor is to the right of the image, on the keyboard press the Backspace key.

The Insert Image command is only available for page views – Normal, Page and Speed. Images are not supported in Scene View or Index Card views.

Alternate Methods of Inserting an Image

Right-click or Control + click on a script or title page to open a standard Mac dialogue box that allows the user to navigate to and select an image

- or -

Drag an image file icon from any folder (including the Desktop) directly onto the script or title page

- or -

Drag an image from the Beat Board onto a script page.



NOTE

Images larger than 1mb in size are not recommended. If a script file contains many large image files, program performances may be affected.

Non-speaking Character

Adds a character with no dialogue to the cast list of the scene containing the cursor. Final Draft automatically tracks and displays all speaking characters in a scene and with this command, the program can also account for non-speaking characters, extras or background cast.

The order in which the inserted non-speaking character appears in the Characters section of the Navigator and the Cast List element in the script is managed under [Format > Cast List Element Options](#).

Send to Script

Copies the summary text entered on the scene index card(s) into the body of the script. This command is only enabled in the Index Card - Summary panel.

To enter scene summaries into the script

77. Select a scene or range of scenes;
78. Choose Insert > Send to Script.

The summary text now appears as Action at the end of the scene(s) in Script view.

Document Menu

The Document menu contains settings that affect the entire script.

- [Page Layout](#)
- [Header and Footer](#)
- [Mores and Continueds](#)
- [Watermark...](#)
- [Title Page](#)
- [SmartType](#)
- [Macros](#)
- [Bookmarks](#)
- [Change Target Script Length](#)

Page Layout

Opens the Page Layout dialogue, which contains options that determine the appearance of the script in both on-screen display and hard-copy printouts.

Choose Document > Page Layout and the Page Layout dialogue appears.

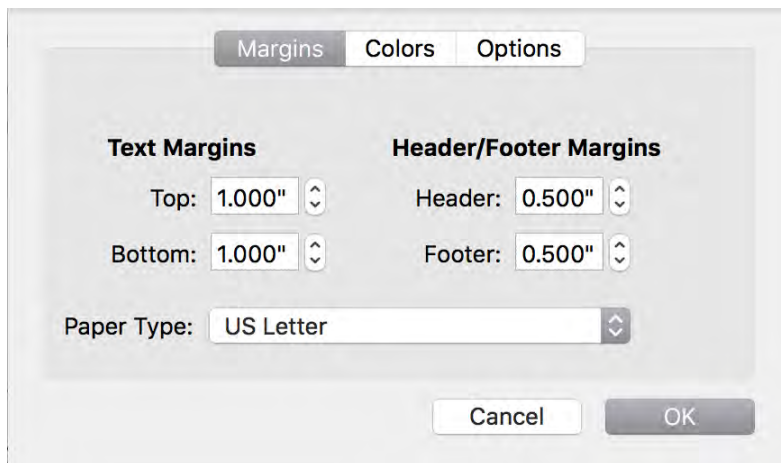
The tabs are:

- [Margins](#)
- [Colors](#)
- [Options](#)

Margins tab

Set margins to determine the amount of white space between text and the top and bottom edges of the page and between body text and text in the header or footer.

To change the page margins of a document, click the Margins tab if it is not already selected.



Text Margins: Top and Bottom

Measured in inches from the top and bottom of the page, these settings control the amount of space at the top and bottom of each page to allow for the header and footer. Varying these settings can change the page count of a script. The defaults for the US Screenplay template are one inch at both the top and bottom.

If the text margin is set so that it overlaps the header or footer, Final Draft automatically adjusts the text margin so that the text fits in between the header and footer without any overlap.

Header/Footer Margins

Measured in inches from the top and bottom of the page, these settings control the amount of white space above the header and below the footer. The default for the US Screenplay template is 0.50 for both.

To change any Margin settings

1. Click the up or down arrows next to the setting;
2. Click OK to apply the new settings to the script.

If the header or footer margin is set to a value that is less than the header or footer margin of the printer, the text in the header or footer may get clipped. Final Draft will display a warning, giving the user the chance to adjust the margins to match the printer's settings.



TIP

Write down the current settings before adjusting them so that if you need to revert your margins you will have the right numbers.

See [Paragraph Tab](#) for information on adjusting horizontal element indents.

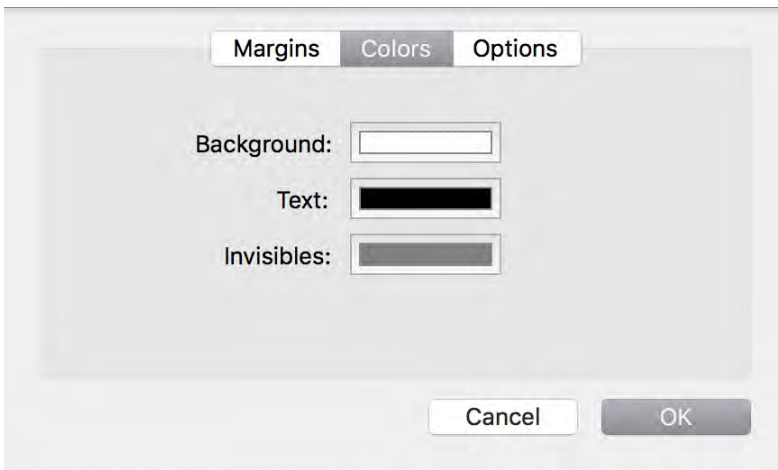
Paper Type

Set the paper type to either US Letter or A4. The paper type is an attribute of the script file and will open to the chosen page size on any computer on which it's opened.

Colors tab

In the Colors tab of the Page Layout dialogue, the background (page) color, the text color, and the color of the invisible characters may be changed. Changing these settings applies only to the currently active script.

To change the background or text colors, click the Colors tab if it is not already selected.



The default colors are white for background, black for text and gray for invisibles.

To change any of the color options

79. Click a color swatch;
80. The standard Colors window appears;
81. Create or choose a color;
82. Quit the Colors box;
83. The new color will be displayed in the color swatch;
84. Click OK and the color change will be applied to the script.

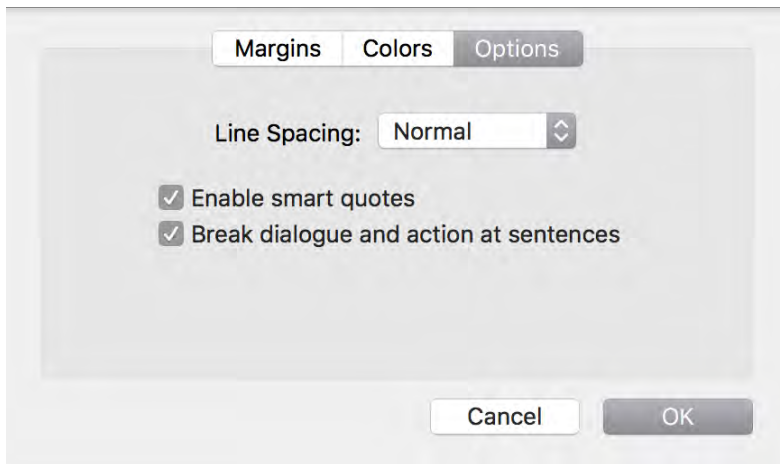


TIP

To quickly change the page color to dark gray and the text to white, use [Night Mode](#).

Options tab

To change the optional settings of a document, click the Options tab if it is not already selected.



Line Spacing dropdown menu

The options are Very Tight, Tight, Normal, and Loose. The default setting is Normal.

The Line Spacing setting controls how closely the lines of text are spaced vertically; it applies to the entire document.

A script that is exactly 100 pages in the default Final Draft screenplay template will come in at 90 pages in Very Tight, 95 pages in Tight and 107 pages in Loose.



NOTE

We strongly recommend using Normal because it comes closest to the 1-minute-per-page rule relied upon by readers, development people and (in particular) production staff.

For more information on adjusting the quantity of text on a page, see [Manipulating the Page Count](#).

Enable Smart Quotes

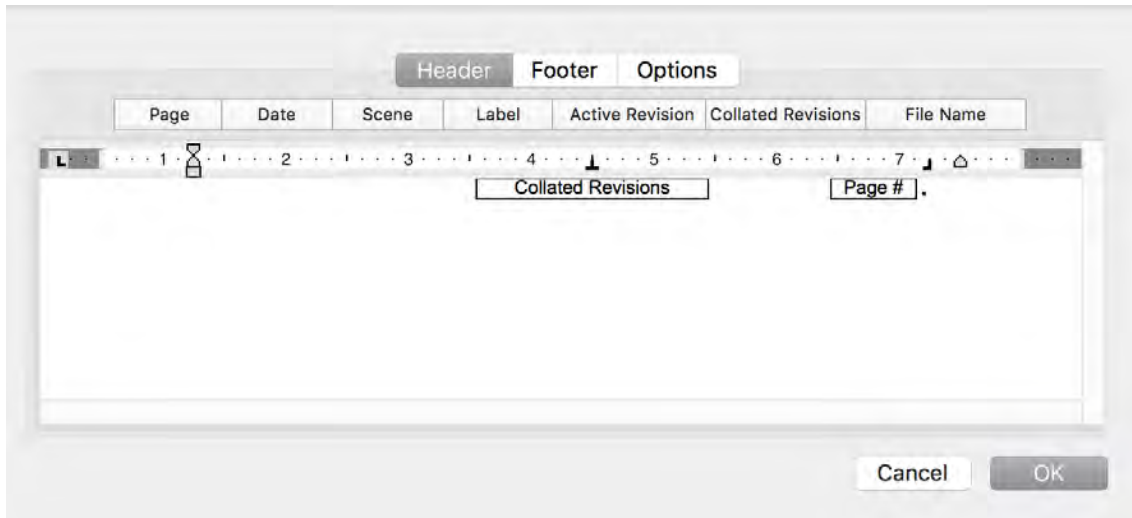
Check this option to use angled left and right quote marks in the script.

Break Dialogue and Action at Sentences

Check this box to prevent Final Draft from breaking a sentence at the bottom of a page and continuing it at the top of the next page; it will force the new sentence to start at the top of the next page. Uncheck this box to allow the sentence at the bottom of a page to run to the end of the line and continue at the top of the next page.

Header and Footer

Shows the Header and Footer dialogue:



A document's header and footer contain text that will appear at the top and bottom (respectively) of every page of the document. When a new script is created, the default header contains a page number on the right side.

The page number label is represented by a small rounded rectangle containing "Page #." When displayed or printed, the "Page #" symbol is replaced by the actual page number for each page.

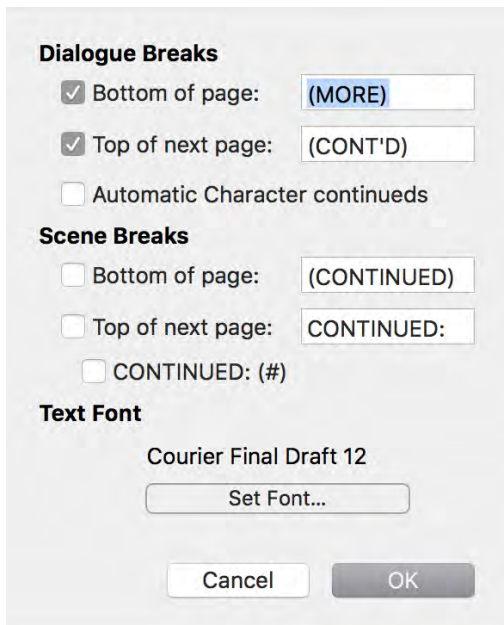
The header appears at the top of every page except the first page. The header can be made visible on the first page if necessary. See [Header and Footer Options](#) for instructions.

See [Header and Footer](#) for information about the special symbols and for details about using the header and footer in general.

Footers are rarely if ever used in a script.

Mores and Continueds

Set the text and options for dialogue and scenes that span across page breaks.



The screenshot shows a dialog box titled "Dialogue Breaks" with three sections: "Dialogue Breaks", "Scene Breaks", and "Text Font".

- Dialogue Breaks:**
 - Bottom of page: (MORE)
 - Top of next page: (CONT'D)
 - Automatic Character continueds
- Scene Breaks:**
 - Bottom of page: (CONTINUED)
 - Top of next page: CONTINUED:
 - CONTINUED: (#)
- Text Font:**
 - Courier Final Draft 12
 - Set Font...

Buttons: Cancel, OK

Dialogue Breaks

Final Draft will attempt to keep a character's dialogue on the same page; however, lengthy speeches may exceed a single page. When that occurs, the Bottom of Page text (MORE) is placed just beneath the dialogue at the bottom of the first page. At the top of the next page, the name of the character is repeated along with the Top of Next Page text (CONT'D).

Bottom of page

Check this box and the text in this box will appear at the bottom of the page when there is a break in dialogue. This text may be edited but (MORE) is standard.

Top of next page

Check this box and the text in this box will appear at the top of the next page when there is a break in dialogue. This text may be edited but (CONT'D) is standard.



NOTE

In addition to entering the text, the check boxes for these options must also be checked or the text will not be displayed or printed.

Automatic Character Continueds

If this option is checked, the Top of Next Page text will be placed after the character's name when the character's dialogue within a scene is interrupted by an element that is not another character's dialogue (i.e., an Action or General element). The character continued text is not inserted if a character's speech is continued from one scene to the next.

Scene Breaks

The Scene Breaks Mores and Continued should be enabled for production scripts. When a scene is continued from one page to the next, the Bottom of Page text (CONTINUED) is placed at the bottom of the first page, and the Top of Next Page text (CONTINUED:) appears at the top of the next page along with the scene number that is being continued.

Bottom of page

Check this box and the text in this box will appear at the bottom of the page when there is a break in dialogue. This text may be edited but (CONTINUED) is standard.

Top of next page

Check this box and the text in this box will appear at the top of the next page when there is a break in dialogue. This text may be edited but (CONTINUED:) is standard.



NOTE

In addition to entering the text, the check boxes for these options must also be checked or the text will not be displayed or printed.

CONTINUED: (#)

Check this box to add a number after the CONTINUED (e.g. (2), (3), etc.) at the top of each continued page, indicating how many pages are included in the same scene.



NOTE

The Scene Breaks Continueds and Scene Continueds are used in scripts in production and are not recommended for [spec scripts](#).

Set Font

The text box displays the current font and size setting that the Mores and Continueds will use when they are displayed and printed.

To set Font attributes

85. Click Set Font;
86. The standard font dialogue appears;
87. Make any changes and click OK;
88. Click OK to save changes in the script.

Watermark



VIDEO

To watch a tutorial video on watermarking, click [HERE](#) (internet connection required).

Opens the Watermark editing window. In this window the user can enter text that will appear on all printed and PDF pages.

A screenshot of a dialog box titled "Watermark text:". It features a text input field containing the word "CONFIDENTIAL". Below the input field are two buttons: "Cancel" and "OK".

Watermark text:
CONFIDENTIAL
Cancel OK



TIP

To preview a watermark, go to File > Save as PDF and open the PDF copy of the script in your computer's PDF reader to view the script with watermarked pages

1 INT. LAVA TUBE - NIGHT 1
FIREBALLS TEAR through a tunnel carved in volcanic glass.
SCREAMS fill the air.
One FIGURE in a high-collared black cloak BURSTS through the
fire. Miraculously unscathed.

2 INT. VOLCANIC CORE - NIGHT 2
The Figure enters a wide-open chamber in the magma tunnels.
Above the central thirty-foot lake of lava floats a perfectly
flat rectangle bursting with colors. Glass? Something like
that.
She stops. Gets out three pouches of powder. Scatters them in
a line on the floor across the entrance. A trap.
Grabs a fourth pouch... sprinkles some tiny dried leaves on
her own head and shoulders.
She's COVERED in pouches, vials, and bits of who knows what.
She pulls a vial of oil, drinks it. It hits her stomach hard.
She doubles over in pain. Fetal position. She rocks back and
forth.
FIGURE
I'm not here. I'm not here. I'm not
here. I'm not here.
She repeats it again and again.
Running down the corridor towards her, half a dozen men in
the same high-collared cloaks with an array of vibrant
colors.
Warlocks. ANGRY warlocks.
AGGRESSIVE WARLOCK
Don't let her get time to --
He crosses the powder-line as he falls COMPLETELY ASLEEP in
mid-stride. He slams into the ground SNORING. The next few
warlocks behind him trip over him, snoring right next to him.
But the powder dissipates. The two remaining warlocks (bald
heads, tattoos, scary) circle the Figure, who's still rocking
back and forth.
FIGURE
I'm not here. I'm not here...
One warlock pulls a knife.

Once a watermark has been added to a script and the script has been exported as a PDF, the watermark cannot be removed from the PDF.

To remove a watermark from a Final Draft script, go to Document > Watermark, clear the text box and click OK.

The position, font and size of the watermark text cannot be changed.

Title Page



VIDEO

To watch a tutorial video on creating a title page, click [HERE](#) (internet connection required).

Opens the script's title page in a separate document window.

Type the script's title, the writer's contact information and any other pertinent information over the sample text and delete any unneeded sample text. When the title page has been edited, close the title page editing window with the red Close button at the upper left. This will return the user to the script. When the script is saved, the updated title page will be saved as well.

Images may be placed onto the title page(s) via the methods described in the [Image](#) section.

To create multiple title pages

Position the blinking cursor at the end of the page and go to Insert > [Page Break](#). As many additional title pages for cast lists, location lists, introductions, etc. that are needed may be created.

Title pages are numbered with Roman numerals (*i, iv, ix*) so they will be visually distinct from the script pages' numbering. Title page numbers may be removed by going to Document > [Header and Footer](#) and removing the Page field.

Including or excluding the Title Page in the output

When a script is to be printed (File > [Print](#)) to paper or [PDE](#), a check box allows the user to include or exclude the title page from the print job:

Print

Printer: ▲ 10.20.96.129 ▾

Presets: Default Settings ▾

Copies: 1 Two-Sided

Pages: All
 From: 1 to: 1

Final Draft ▾

Print Range:

Pages: (e.g. 1, 3, 5-12)

Scenes: (e.g. 1, 3, 5-12)

Print: All pages in range ▾

Character Sides:

Name: No character sides ▾

Character name on top of page

Script Options:

Entire script Revision Blue Rev. (mm/dd/yy) ▾

All revised pages Unrevised pages

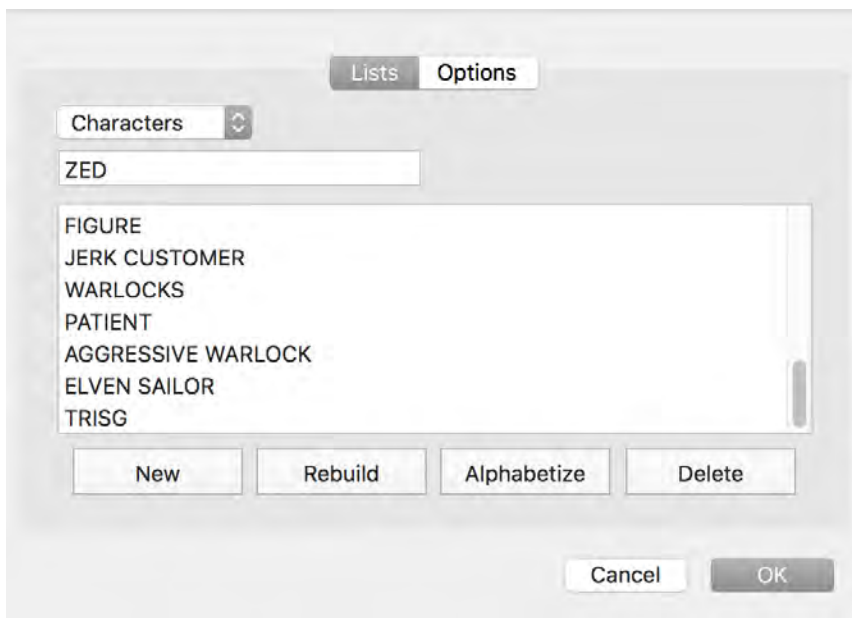
Include Title Page Revisions in color Text in color

Back to front Scan for script formatting errors

?
PDF ▾
Hide Details
⚠ Low Toner
Cancel
Print

SmartType

Manages the SmartType lists. Use of SmartType lists eliminates having to enter names and phrases over and over again. The following example of the Character SmartType list is taken from the sample script *Airship*:



In this screen the characters, extensions, scene intros, locations, times and transitions used in a script may be viewed, changed, reordered and alphabetized. Clicking Rebuild will scan the script and repopulate the SmartType list from the script's contents.



NOTE
empty.

Clicking Rebuild when there is nothing in a script will result in all SmartType lists being empty.

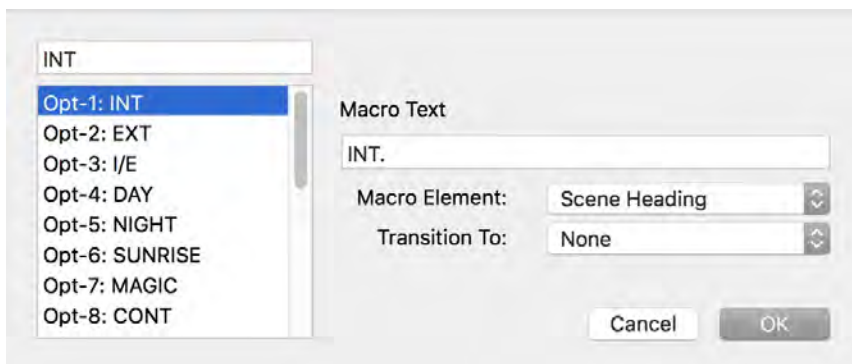
SmartType options control whether lists appear automatically and how to handle special situations for entering characters.

See [SmartType](#) for more information.

Macros

Macros are key combinations for entering text. Final Draft comes with many built-in macros for entering the most frequently-used scriptwriting terms (INT., EXT., - DAY, CUT TO; etc.). When a macro is typed, the associated text is automatically inserted into the script. Macros to create specific element paragraphs before and after their text is entered may also be created. Keystrokes that activate existing macros and change their behavior may be modified.

Choose Document > Macros and the macros dialogue appears:



The list displays the key combinations and the macro names.



NOTE

Almost all of the Macro key combinations are hard-coded and only the Macro Element and the Transition To elements can be changed. The Macro name and the Macro text cannot be changed.

Macro Name

Contains the name of the macro, which is displayed in the status area at the bottom of the script window when the appropriate keys are pressed.

Macro Text

Contains the text that is inserted into the script when the macro is invoked.

Macro Element

The Macro Element pop-up list determines what type of paragraph will be created when the macro is invoked. Unlike the Command key combinations, invoking a macro does not split the paragraph the cursor is currently in. The Macro Element mechanism eliminates the need to manually move to the end of a paragraph and create a new one before the macro is invoked. Select the desired element type for the paragraph where the text is to be inserted or choose General to leave the element unchanged.

For example, if the cursor is positioned in the middle of an action paragraph and Option + 1 is pressed, the appropriate text is entered and a new scene heading paragraph is added *after* the existing paragraph.

Transition To dropdown menu

Used to switch to another paragraph type after the Macro Text has been entered. This eliminates having to manually create a new paragraph after the Macro is invoked. Select the desired element type for the paragraph that is to be added or choose None to leave the element unchanged.

Example: If the cursor is currently at the end of a partially-entered scene heading and Option + 4 is pressed, the appropriate text is entered at the end of the scene heading and a new action paragraph will be added.

Custom Macros

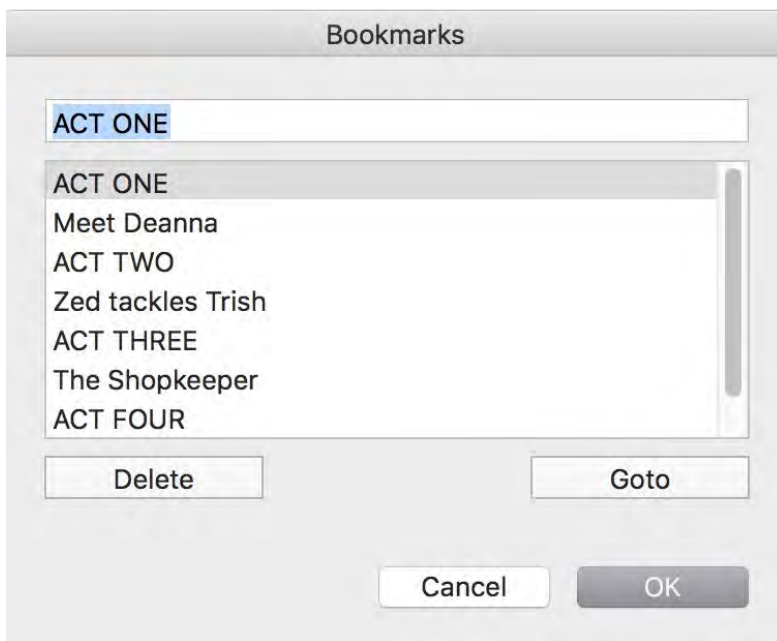
There are two available Macro key combinations that can be fully customized: Option + 0 (zero) and Option + Shift + 0 (zero).

To create a custom Macro

1. Select the macro (either Option + 0 or Option + Shift + 0) from the list;
2. Enter a macro name in the text field above the list;
3. Click in the Macro Text field and type the text to be entered when the macro is invoked;
4. Set the behavior by selecting the element paragraphs desired from the Macro Element and Transition To dropdown menus.
5. When finished, click OK.

Bookmarks

Opens a dialogue containing options for managing Bookmarks. Bookmarks are placeholders in a script and may be set anywhere. See [Insert Bookmark](#) for more information on how Bookmarks are created and placed in a script.



To change the name of a Bookmark

1. Select the bookmark in the list;
2. Edit the name of the bookmark.;
3. Click OK to apply any changes and return to the script.

To go to a Bookmark

89. Select the bookmark in the list;
90. Click Go to

- or -

91. Double-click the bookmark in the list.

Alternatively:

1. Choose Edit > Go to;
2. Select Bookmarks from the Go to dropdown menu;
3. Click the Bookmark name;
4. Click Go to.

The script scrolls to the bookmark's location and selects the paragraph containing the bookmark.

To delete a Bookmark

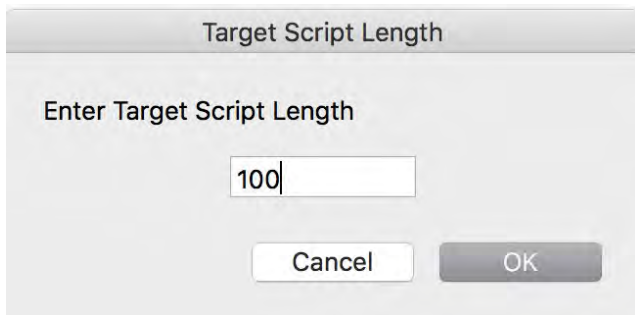
1. Select the bookmark in the list;
2. Click Delete.

The bookmark is removed from the list.

3. Click OK to apply any changes to the script.

Change Target Script Length

The [Story Map](#) defaults to 120 pages, considered the average feature film script length. Double-click anywhere in the Story Map to adjust the target script length (the number of pages represented):



The screenshot shows a dialog box titled "Target Script Length". Inside the dialog, there is a label "Enter Target Script Length" followed by a text input field containing the number "100". Below the input field are two buttons: "Cancel" and "OK".

The more pages there are, the longer the Story Map will be.

Enlarge or reduce the size of the Story Map under View > [Zoom Story Map](#).

Tools Menu

The Tools menu contains functions that can make screenwriting easier, help add polish to a script and assist production personnel.

- [Spelling](#)
- [Thesaurus](#)
- [Text to Speech](#)
- [Reports](#)
- [Combine Files](#)
- [Names Database](#)
- [Reformat](#)
- [Format Assistant](#)
- [ScriptCompare](#)
- [Hide / Show Navigator](#)
- [Collaboration](#)

Spelling

Run a spell-check on the script (Command + , (comma)) also initiates a spell-check.

See [Spelling](#) for additional information.

Thesaurus

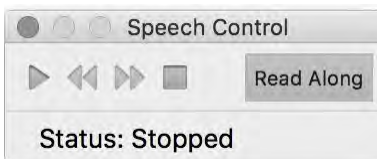
Search for alternate word choices (Command + ; (semicolon)) also opens the Thesaurus.

See [Thesaurus](#) for additional information.

Text-To-Speech Commands

Speech Control

Shows the Speech Control toolbar, which contains a set of buttons to direct the playback of the script being read.

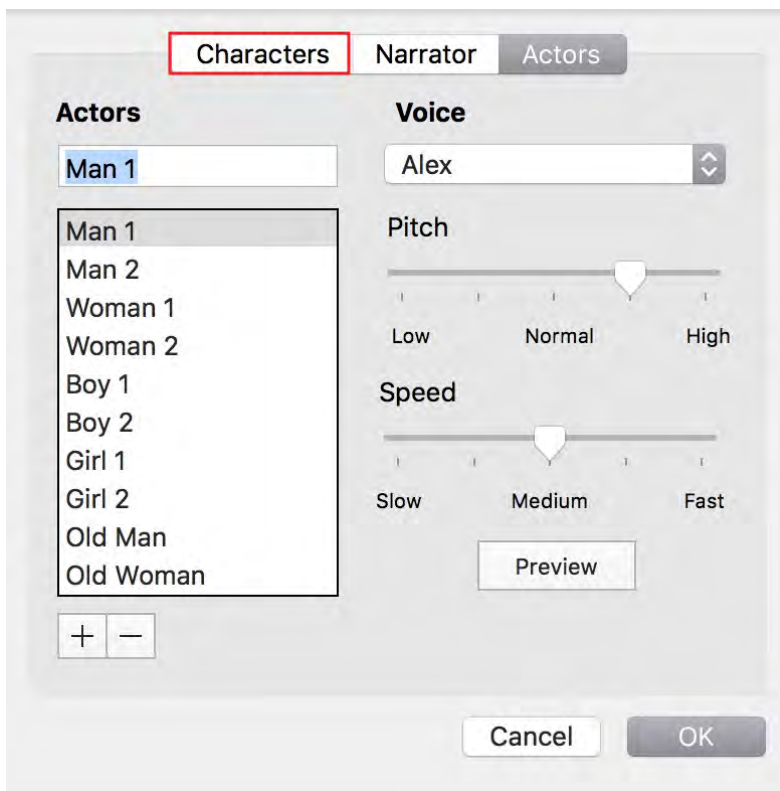


Assign Voices

Specify different voices for each character for playback with Tools > Speech Control.

Characters tab

Displays the SmartType Character list along with the names of all available "actors."



To assign an actor to a character

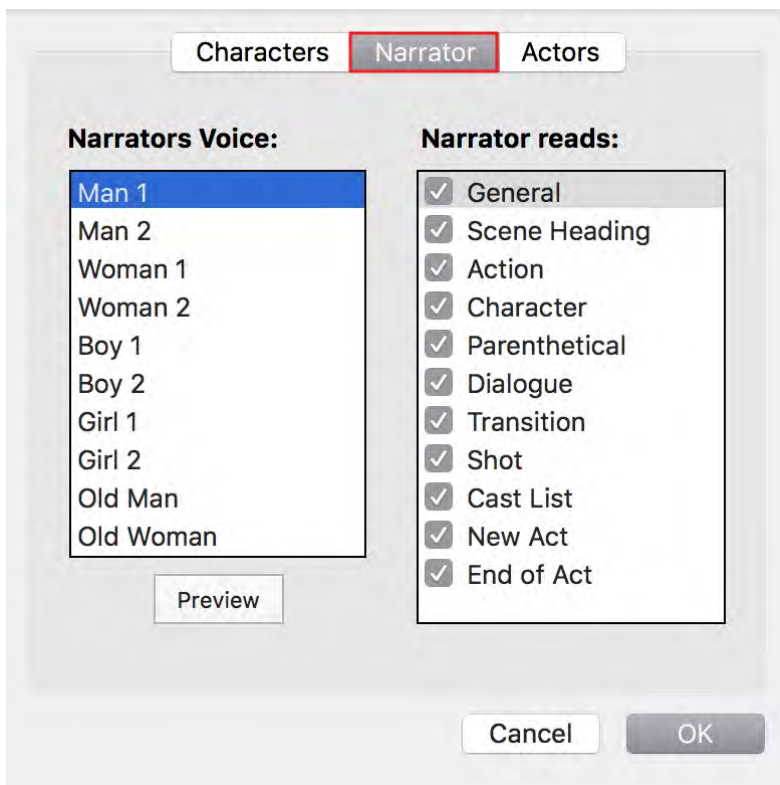
1. Click a character;
2. Click the actor to be assigned to this character;
3. Click the Preview button to hear the actor “audition”;
4. If the pair is acceptable, click OK or click a different actor.

Narrator tab

Set an actor as the “narrator” of the script. The narrator is the voice that reads the text for elements other than dialogue.

To assign an actor to the narrator and to set which elements the narrator reads:

92. Click the Narrator tab:

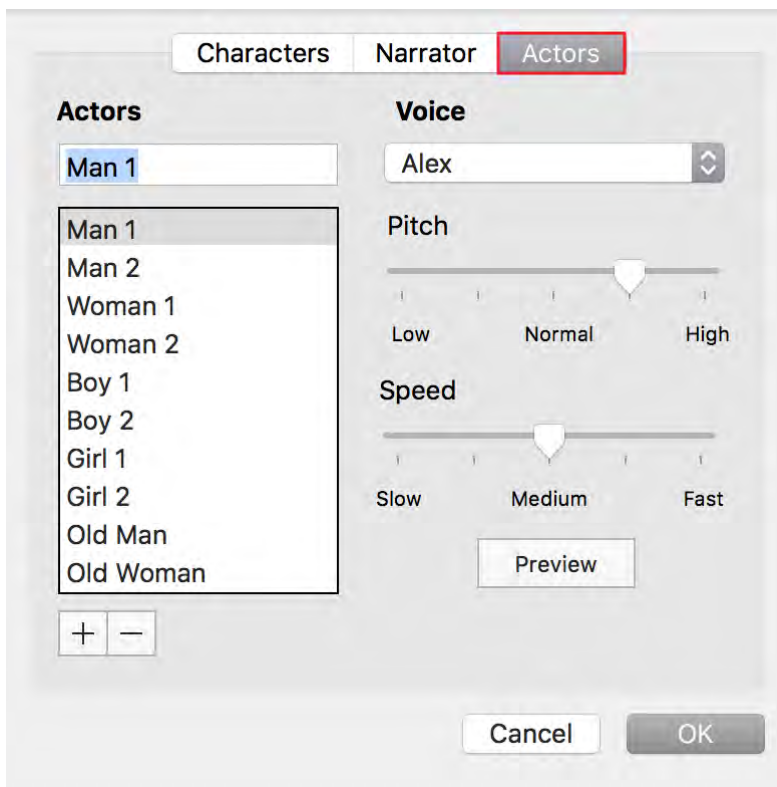


93. Select an actor to be the narrator from the Narrator's Voice list;
94. Check the elements that the narrator will read from the Narrator Reads list;
95. Click the Preview button to hear the narrator "audition";
96. To accept the pair, click OK or click a different narrator.

Actors tab

Modify the voices an actor uses in the Actors tab. To set an actor's voice:

1. Click the Actors tab:



2. Select the actor whose voice is to be modified;
3. Select a voice from the Voice dropdown;
4. Make any changes desired to the pitch and speed;
5. Click the Preview button to hear the voice “audition.”
6. When finished, click OK.

Reports

Final Draft’s reports present information from a script in a variety of ways. Though the report formats cannot be changed, the information produced by the reports can be edited, saved and printed. The font used when the reports are printed may be modified.

The user can choose to generate all reports as either script documents or text documents.

To create a report

1. Choose Tools > Reports > [Report Name];
2. A dialogue appears with different options depending on the report chosen;
3. Once options are set, click OK.

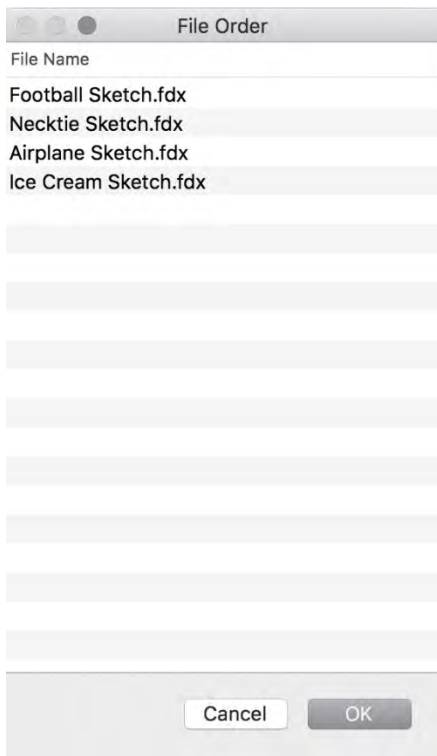
The available reports are:

- Scene Report contains the scene number (if the scenes have been numbered), intro, location, time of day, page number and page length for each scene. There is an option to include each scene's tags.
- Location Report contains each location and the number of times it appears in a scene heading in the script.
- Character Report contains the scene numbers (if any), scene headings, character extensions, parentheticals and complete dialogue for a character. It will also indicate if the character has any monologues of more than 100 words.
- Cast Report contains a list of each character and how many times he or she appears.
- Script Report contains the text from specified elements, presented in screenplay format. Note that Choosing all the elements will generate a report that is identical to the actual script.
- ScriptNote Report contains the page number, scene heading, marker character and complete text of each ScriptNote in the script.
- Statistics Report can include the number of words and paragraphs, the number of each element and their percentage of all elements, character statistics and scene statistics.
- Tags Reports
 - By Scene contains a list of all scenes in the script and all tags contained in each scene and their categories.
 - By Tag contains a list of all tags by category and the page numbers on which the tagged items appear and the scene headings of scenes in which the tagged items appear.

Combine Files

Creates a new script containing the currently-open script and additional selected scripts.

1. If it has not already been saved, save the currently-open script;
2. Go to Tools > Combine Files;
3. A standard Mac Open dialogue will be displayed;
4. Navigate to the location containing the desired FDX script files;
5. Select the desired file(s). To select multiple files, Command + click on each one;
6. When all desired files have been selected, click Combine;
7. The File Order window containing the names of the selected files will be displayed; drag them into the order in which they should appear in the new script:



8. Click OK.

A new document will be created containing the first script and the selected scripts in the chosen order. Each successive section begins on its own page. In addition, the Title Page (Document > Title Page) contains the names and starting page numbers of the scripts that have been added to the first script:

| | |
|----------------------------|-----|
| | ii. |
| MY SKETCH COMEDY SHOW..... | 1 |
| Football Sketch..... | 2 |
| Necktie Sketch..... | 4 |
| Airplane Sketch..... | 6 |
| Ice Cream Sketch..... | 8 |

This is a new, untitled document and should be saved with a unique file name.

If additional writing is to be done in this combined script, the SmartType lists should be rebuilt in order to eliminate repetitive typing. Go to Document > SmartType and rebuild all of the SmartType lists. See [Rebuilding SmartType Lists](#) for more information.

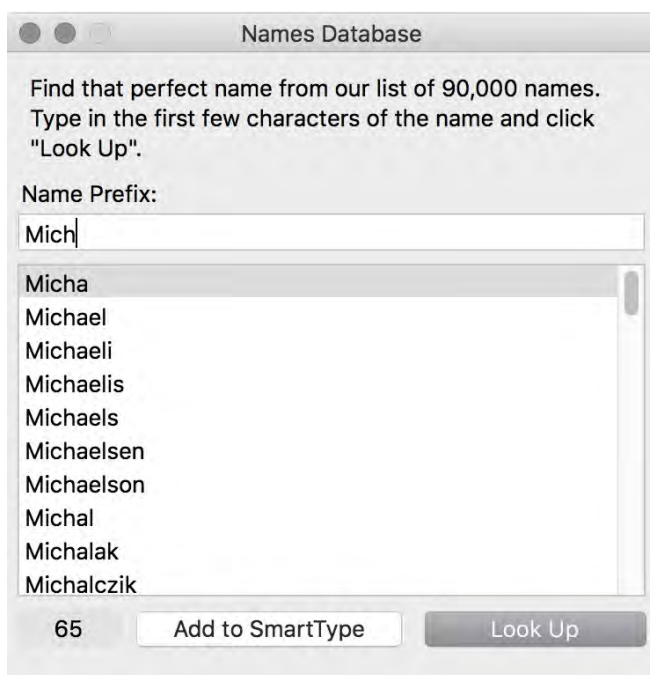
The Combine Files command works only with FDX script files.

Names Database

Provides over 90,000 names and is useful in providing unique or interesting alternative names, as well as determining their correct spelling.

To find a character name:

1. Choose Tools > Names Database to show the Names Database dialogue:



2. Type the first few letters of a name in the Name Prefix text field. In this example, we want to find some variations on the name "Michael";
3. Click the Look Up button. The list contains all the names that begin with the letters entered;
4. Scroll through the list. Select the desired name;
5. Click the Add to SmartType button to include the selected name in the Character SmartType list;
6. When finished, click the Close button.

Reformat



VIDEO To watch a tutorial video on reformatting a script, click [HERE](#) (internet connection required).

Convert text that is not formatted properly into correct script format, such as when a Dialogue is erroneously formatted as an Action element. If a script written using another word processor is imported, the built-in formatting logic will apply; however, some elements may still need to be reformatted.

Choose Tools > Reformat. The paragraph containing the cursor is selected and the floating Reformat window appears;

The paragraph containing the cursor is selected.

1. Choose a new element for the paragraph;

- or -

1. Press the number key (shown in brackets) for the new element for the paragraph;

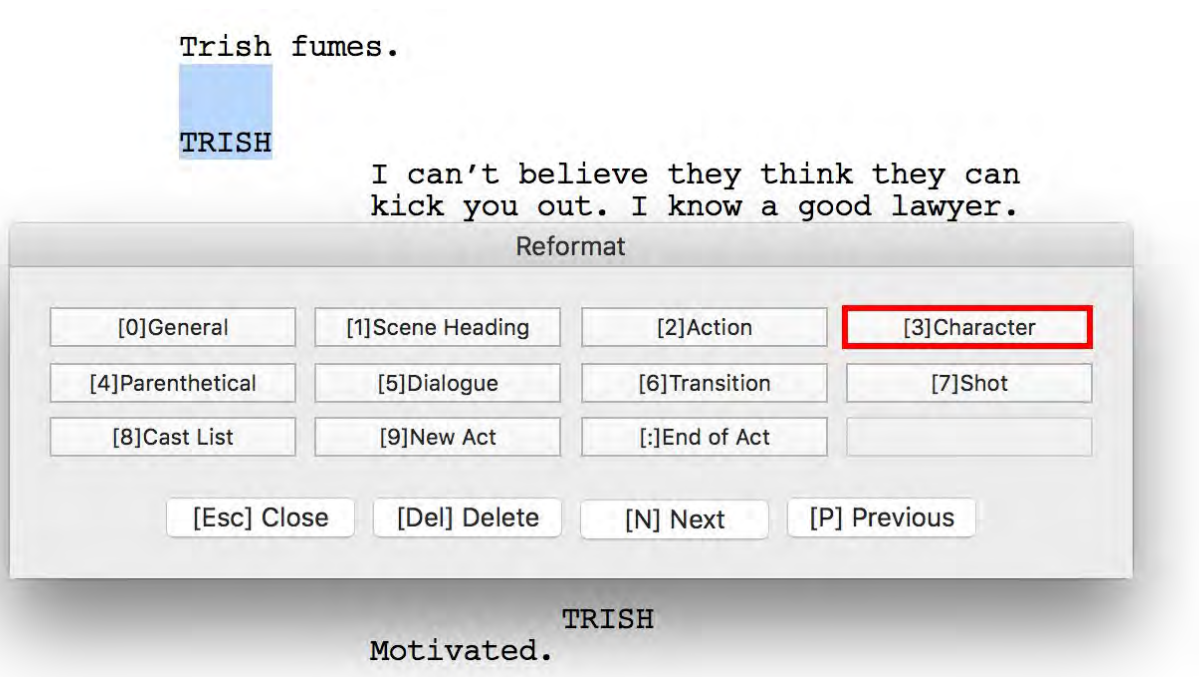
The paragraph is reformatted and the next paragraph in the script is automatically selected.

2. Continue reformatting each paragraph as needed;
 - Click Next to skip a paragraph without any reformatting;
 - Click Previous to select the previous paragraph;
 - Click Delete to delete the current paragraph;

There is no confirmation dialogue and the deletion cannot be undone.

3. When done, click Close or press the Escape key on the keyboard to dismiss the Reformat tool.

In this example, the character name "TRISH" is incorrectly rendered as a scene heading. The Reformat tool has selected the text and is waiting for the user to choose the correct element. Press the number 3 on your keyboard or click the Character button from the Reformat window and the text will be re-rendered as a scene heading. The next paragraph will immediately be selected, ready for the next reformatting choice. If the next paragraph is correctly formatted, click Next.



NOTE

You cannot enter text while the Reformat dialogue is open.

See [Reformatting](#) for more information.

Format Assistant



VIDEO

To watch a tutorial video on using Format Assistant, click [HERE](#) (internet connection required).

Final Draft is designed to automatically format a script correctly; however, because formatting errors may occur while a script is being edited, Format Assistant can display an alert if a script has:

- Characters with no dialogue
- A dialogue without a character preceding it
- Characters with two consecutive dialogues
- Elements that begin with a blank space
- Empty elements

The Format Assistant may be run at any time. It can also be set to run automatically before printing.

To use the Format Assistant

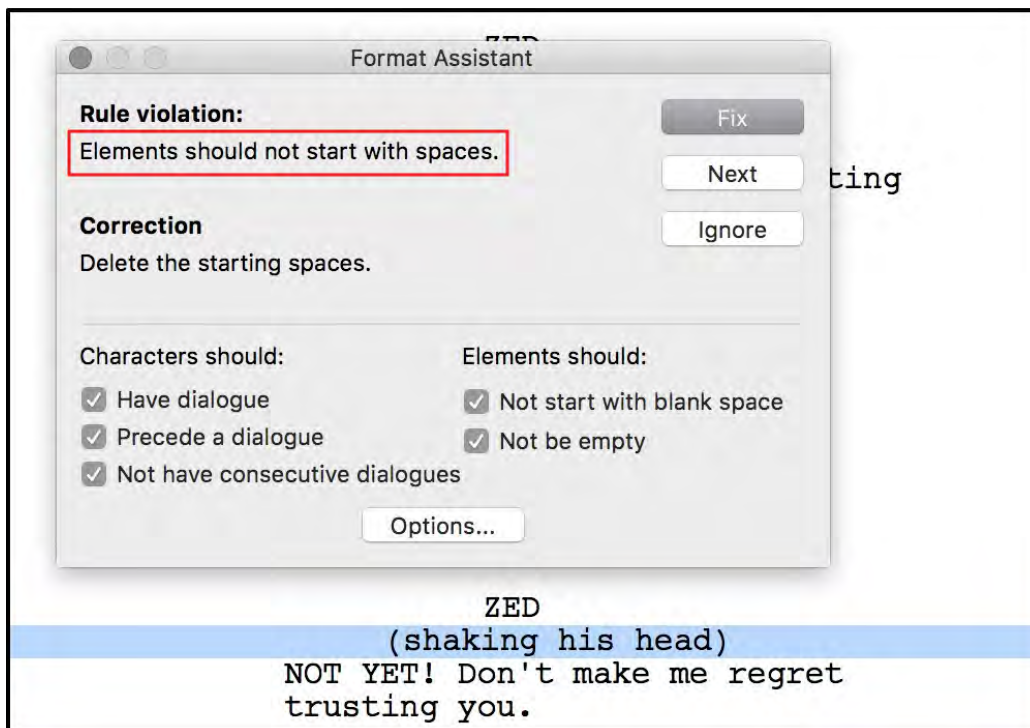
Go to Tools > Format Assistant.

The Format Assistant will search a script for errors. If it finds an error, the Format Assistant window appears and highlights the paragraph containing the error.

In the example below, the "shaking his head" parenthetical has a blank space at the beginning.

```
Trish pulls the main rope--
      ZED
      |(shaking his head)
NOT YET! Don't make me regret
trusting you.
```

The Format Assistant will identify this error and present the option to fix or ignore the issue:



Clicking the Fix button will delete these blank spaces and move to the next found rule violation.

- Text in the **Rule violation** area indicates which formatting rule was broken.

- Text in the **Correction** area indicates how the error will be corrected.

To correct an error, click Fix. The error is corrected and the search for additional errors continues.

To disregard an error and continue checking for more errors, click Ignore.

To disregard an error and remember to disregard it until the script is closed, click Ignore.

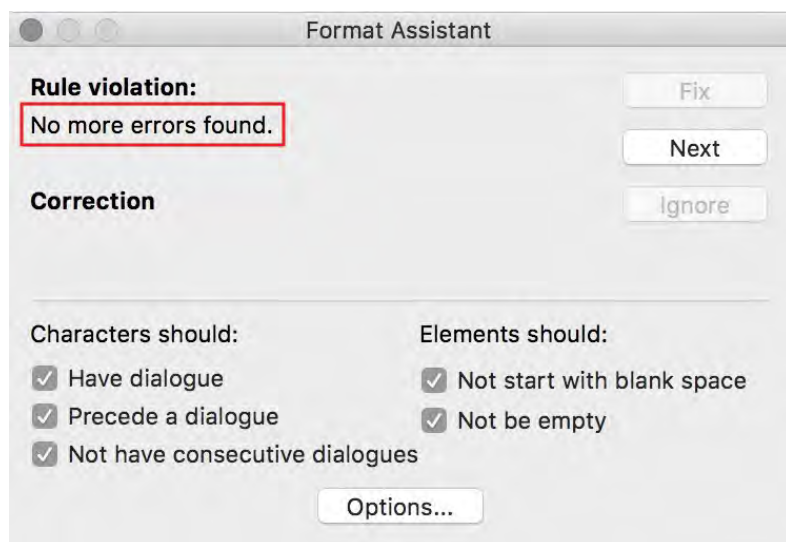
Choose which Format Assistant rules to use by checking or unchecking the check box next to the desired Rule.



NOTE

The Rules are changed and retained for the current script only.

When the Format Assistant has found and reported on all the errors it can, it will display this message:

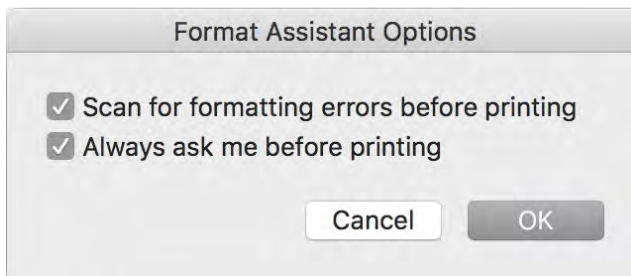


When finished, close Format Assistant by pressing the Escape key on the keyboard or by clicking the red Close button at the upper left corner of the window.

Format Assistant Options

Set whether and how to use the Format Assistant before printing.

From the Tools > Format Assistant dialogue, click Options and the Format Assistant Options dialogue appears:



Scan for formatting errors before printing

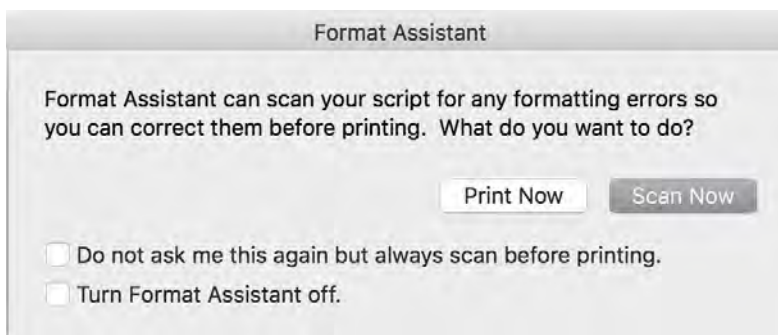
Check this option to have Format Assistant check scripts before they are printed.

Always ask me before printing

Check this option to have Final Draft ask whether a script is to be scanned for formatting errors before printing.

Printing and Format Assistant

By default, Final Draft asks if the Format Assistant is to be run before printing. From the File > Print dialogue, click Print and the following appears:



To run the Format Assistant, click Scan Now and the Format Assistant begins scanning.



NOTE

Any Rules you have previously changed for the current script are in effect.

If the Format Assistant does not find any errors, the script prints. If the Format Assistant does find errors, the Format Assistant window appears, asking if they should be corrected.



In order to print the corrected script, you have to again choose File > Print.

To print without running the Format Assistant, click Print Now.

To run the Format Assistant automatically before printing, check the box next to "Do not ask me this again but always scan before printing."

To disable the Format Assistant, check Turn Format Assistant off.

ScriptCompare

Examines two scripts and displays their differences.

To compare two scripts

1. Open the first script;
2. Choose Tools > ScriptCompare;

The standard Open dialogue appears;

3. Choose the script to be compared and click Open.

After the two scripts are compared, a third script appears. It contains text from both scripts with the first script's text in blue and the second script's text in red.

TRISH
What did she do to make you hit her
anyway?

RILEY
She just... Said something dumb.

TRISH
~~Motivated~~ Something dumb? If I had a
broken knuckle for every dumb
person I wanted to punch.

~~Trish sighs.~~

TRISH
~~Well, until they let us back in,
we'll just go to the ward out in
Warren.~~

RILEY
Oh ~~wow! That's awesome! You bought
our own airplane?~~ my god. Even for
you, that's a mom joke.

TRISH
~~It's not that far.~~
(beat)
~~What... exactly happened anyway~~ Will
you please tell me what she said?

This new document is named *[Scriptname] Changes* and can be saved for future reference.

Hide / Show Navigator

Displays or hides the [Navigator](#).

Collaboration



VIDEO

To watch a tutorial video on collaboration, click [HERE](#) (internet connection required).

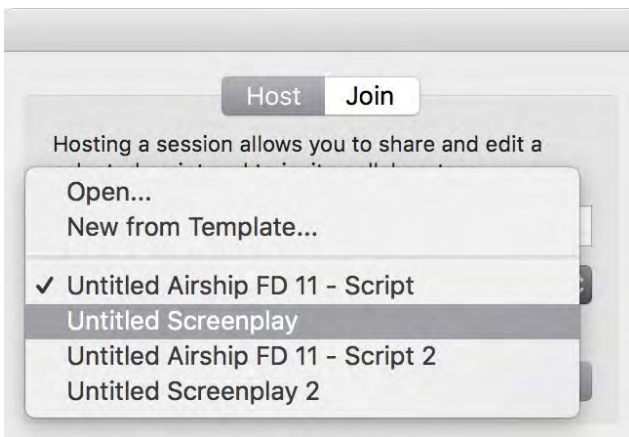
Final Draft 11's Collaboration tool allows the user to work on and discuss a script with any number of Final Draft 11 users anywhere in the world in real time.

Final Draft's Collaboration tool uses **Amazon Web Services** for the connection between users' computers. When a script is shared via a Collaboration session, it is not uploaded to or stored, even temporarily, on an Amazon server, a Final Draft server, or any other third-party server. For information on AWS security, see this page:

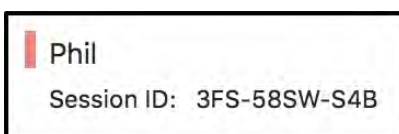
https://aws.amazon.com/security/?nc1=f_cc

To Host a Collaboration Session

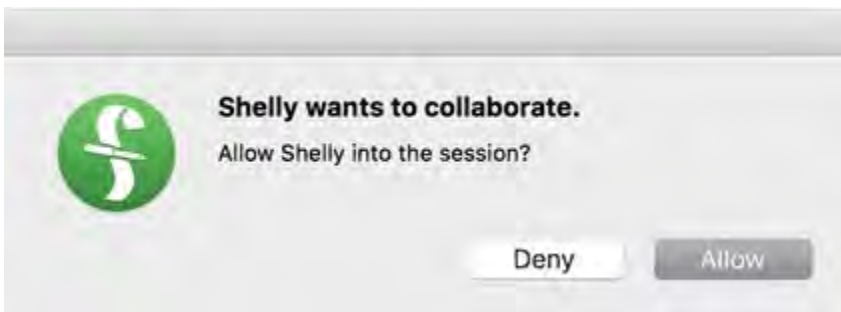
1. Go to Tools > Collaboration > Host or click the Collaboration icon in the Toolbar;
2. In the Host tab, enter a name to be used for the session;
3. Choose a script to share:
4. If a script is currently open, it will automatically be selected as the script to share OR
 - Click the dropdown menu to display an Open dialogue from which to choose a script OR
 - Select a new blank document from a template OR
 - Select a recently-used script;



97. After the script is chosen, click OK;
98. The Collaboration window is displayed;
99. Send (via phone, text message or other method) the Session ID to whoever else will be participating;



100. When the other participant(s) attempts to join the session, the Host can either Deny or Allow their entry.



101. If the Host approves their entry, the script will automatically be shared. As participants enter the room, their presence will be indicated in the upper-left panel in the Collaboration window.

To Join a Collaboration Session

1. Go to Tools > Collaboration > Join;
2. The Join Collaboration window is displayed;
3. Enter a name to be used for the session;
4. Type or paste in the Session ID (received from the Host of the session);
5. Click OK;
6. When the host approves the participant's entry, the shared script will open on the participant's screen and the participant will now be able to edit the script and view others' editing in real time.



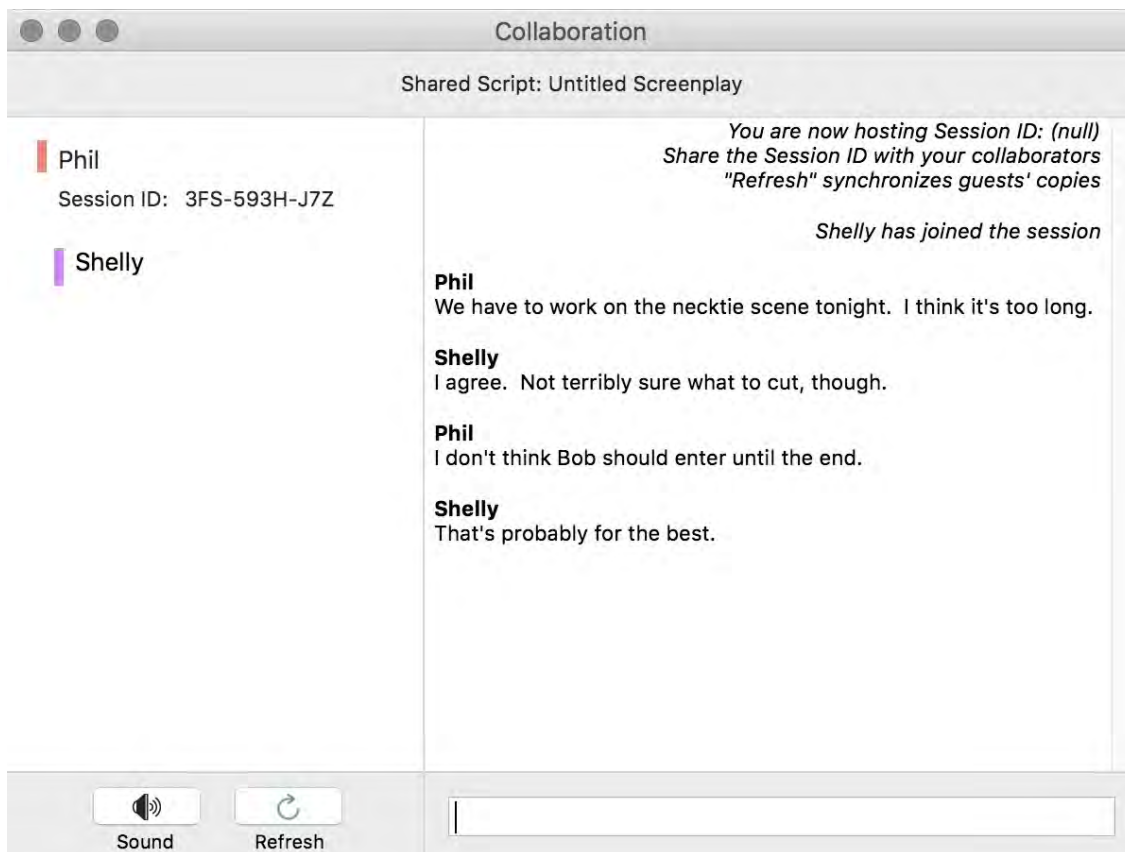
IMPORTANT *All participants in a collaboration session must be on the exact same version of Final Draft 11. To determine which version is installed, go to the Final Draft menu and choose About Final Draft.*

The Collaboration Window

The Collaboration window's title bar displays the name of the shared script.

The panel at the upper left displays the names of the room's participants and the Session ID. Each participant has a unique colored marker next to his or her name.

The panel on the left displays session messages – chat messages and participant entries/exits. The collaboration window may be moved and resized as necessary.



The Session ID

The Session ID must be sent to other participants so they can join the session. It can be selected and copied and pasted into an email or instant message or read aloud. If the Session ID is read aloud, note that the Session ID has only uppercase letters.

The Session ID is not reusable for future Collaboration sessions. It expires permanently when the session is closed. However, a participant can leave a session and as long as that session is still live on the Host's computer, he or she can re-enter it with the original Session ID.

Refresh

If, after some time has elapsed since the start of the collaboration session and the shared script fails to update on some or all participants' screens, the Host can click Refresh to re-send the updated script to each participant. This command will ensure that all participants have on their screen the current version of the script, containing all recent edits.

**NOTE**

No matter which view (Normal, Page or Speed) the script is in when the session begins, the program automatically switches to Page View. This is the only supported view and the screen may not be split.

Chat

The Collaboration window allows participants to exchange text messages in real time. Type a message into the box on the bottom right and press Enter on the keyboard to broadcast it to the other participants.

The large box on the right of the Collaboration window is the transcript of the session's chat.

Click the Sound button on or off to notify participants with a chime when another participant has sent a text message.

Saving

All participants may save a copy of the script to local storage (hard drive, NAS drive, external drive, etc.) at any time during the collaboration session with the regular File > Save or Save As command.

Closing a Session

To leave a Collaboration session, any participant may click the Exit button at the upper right of the Collaboration window. The session ends when the Host closes his or her Collaboration window. When a session is closed, all participants will be prompted to save the script they have been working on.

Session Timeout

After approximately 20 minutes of inactivity, the collaboration session will close. A new session must be created.

Production Menu

The Production menu contains settings and commands to be used when a script is being reviewed, revised and distributed to cast and crew.

- [Scene Numbers](#)
- [Edit Scene Number](#)
- [Omit Scene](#)
- [Revisions](#)
- [Revision Mode](#)
- [Mark Revised](#)
- [Clear Revised](#)
- [Lock Pages](#)
- [Unlock "A" Pages](#)
- [Unlock All Pages](#)
- [Locking Tools Submenu](#)
- [Tags Mode](#)
- [Tag All Characters](#)

Scene Numbers

Final Draft does not automatically assign scene numbers as scenes are created or deleted. Instead, the Scene Numbers command must be used to number or renumber scenes. The Scene Numbers command allows the user to number or renumber scenes or other elements.



TIP

Traditionally, scenes are not numbered until pre-production begins. If you are submitting a spec script, numbering the scenes is not recommended.



NOTE

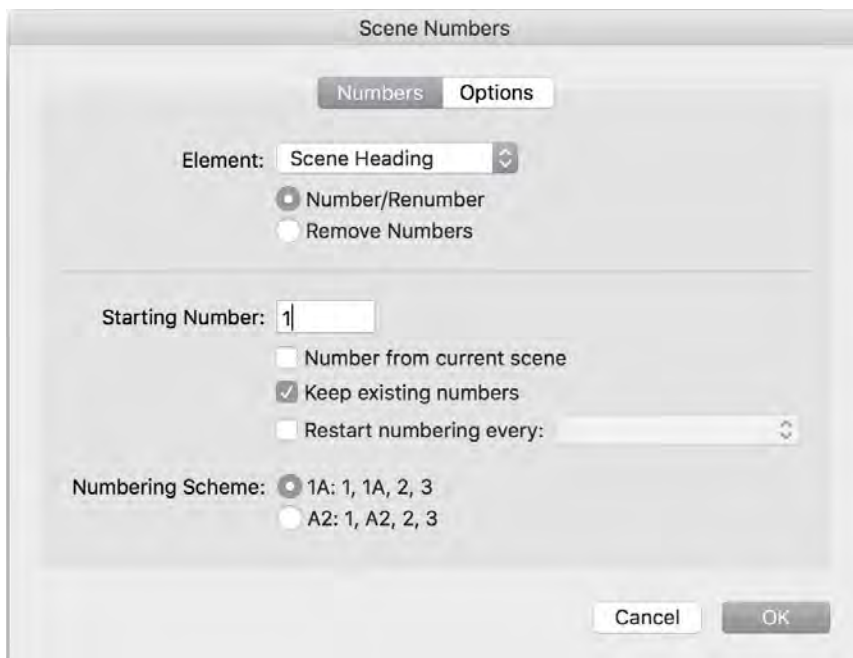
In this section, only Scene Numbers are described. You can number other elements in a script using the Scene Numbers command. To do this, position the cursor in the element you want to number and select the Element from the dropdown list in the Scene Numbers dialogue.

In standard screenplay format, scene numbers would normally be assigned to scene headings only. If the script requires that a heading not be assigned a scene number, the shot element should be used instead of the scene heading element.

Final Draft also contains options for nonstandard numbering by permitting any element to be numbered. Nonstandard numbering is used in animation, interactive, multimedia and other scripts.

To number scenes using the default settings

102. Choose Production > Scene Numbers;
103. Click Number/Renumber;



104. Choose the desired numbering scheme (numbers then letters / letters then numbers);
105. Click OK.

By default, Scene Heading is selected as the paragraph type to be numbered. Every scene heading is assigned a scene number, starting with the number entered in the Starting Number field (the default is 1), and incrementing by one.



NOTE

If the Keep Existing Numbers option is unchecked (and numbering has previously occurred), a confirmation message appears when OK is clicked.

Numbers Tab

Element

Select the element to number. Only one element may be numbered at a time.

Number/Renumber

Check this box and click OK to initiate numbering.

Remove Numbers

Check this box and click OK to remove all scene numbers from the script.

Starting Number

Select the number to begin numbering with.

Number from Current Scene

Check this box to begin numbering with the scene at the current cursor position. If this box is not checked, the script will be numbered from the beginning.

Keep Existing Numbers

Specify whether to lock existing scene numbers. If this box is checked, new scenes which have been inserted between previously numbered scene headings are assigned "A" and "B" scene numbers.

Restart Numbering Every

Numbers an element (other than the one already numbered) but the numbering restarts at 1 after each occurrence of another specified element.

For example, if an animation script's scenes have been numbered and there is a need to number dialogue within a scene as well, go to Production > Scene Numbers and choose Dialogue from the Element dropdown menu. Check the box for Restart Numbering Every and from this dropdown menu choose Scene Heading. Click OK and all dialogue paragraphs will be numbered; the dialogue numbering will restart from 1 after each scene heading.

If (for example) dialogue paragraphs are set to be numbered but the Restart Numbering Every box is not checked, the dialogue numbering will be consecutive throughout the script.

Options Tab

Click the Options tab and this window appears:



Draw Number on Left and Draw Number on Right checkboxes

Specify whether to display numbers to the left and/or right of paragraphs.

Left and Right Location Settings

Click the up or down arrows next to the Location box to adjust the location of the scene numbers. Placement of scene numbers is measured in inches from the left edge of the page.



NOTE *Once changed, these settings remain for future (re)numberings no matter which element is selected in the Elements dropdown list.*

Font

Choose the font and font size of the numbers.

To set Font attributes

1. Click Set Font;
2. A font dialogue appears.
3. Make any changes desired and click OK.

Renumbering scenes in an already numbered script

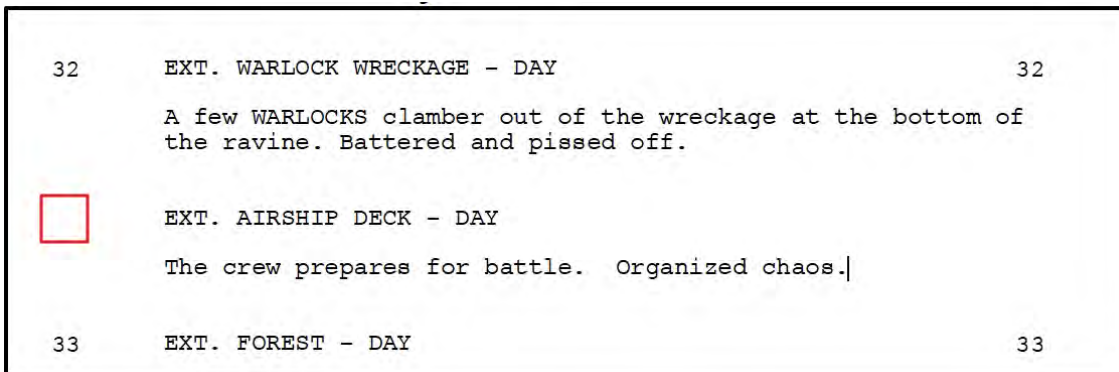
When a script is in production it is common for new scenes to be written and inserted between two existing and numbered scenes. This new scene must also be numbered but it cannot use a number that has already been assigned.

To create a new scene and number it

1. Position the cursor at the end of the text of the scene after which the new scene will be added;
2. Press Command + 1 to create a new scene heading;
3. Type the letter I (as in Interior) or E (as in Exterior);
4. Press Tab twice;

The Location SmartType list appears, allowing the location to be selected.

106. Press the Tab key to accept the choice;
107. The Time SmartType list appears, allowing the time of day to be selected. Press the Tab key to accept the choice;
108. The cursor moves to blank Action paragraph;
109. Type the scene.



Following is the process for numbering this sample scene for production purposes:

To number a new scene in a script in which scenes are already numbered

1. Choose Production > Scene Numbers;
2. Check Add Numbers;
3. Be sure that Keep existing numbers is checked. If it is not checked, all currently-numbered scenes will be renumbered;
4. Click OK.

| | | |
|-----|--------------------------------------------------------------------------------------------------|-----|
| 32 | EXT. WARLOCK WRECKAGE - DAY | 32 |
| | A few WARLOCKS clamber out of the wreckage at the bottom of the ravine. Battered and pissed off. | |
| 32A | EXT. AIRSHIP DECK - DAY | 32A |
| | The crew prepares for battle. Organized chaos. | |
| 33 | EXT. FOREST - DAY | 33 |

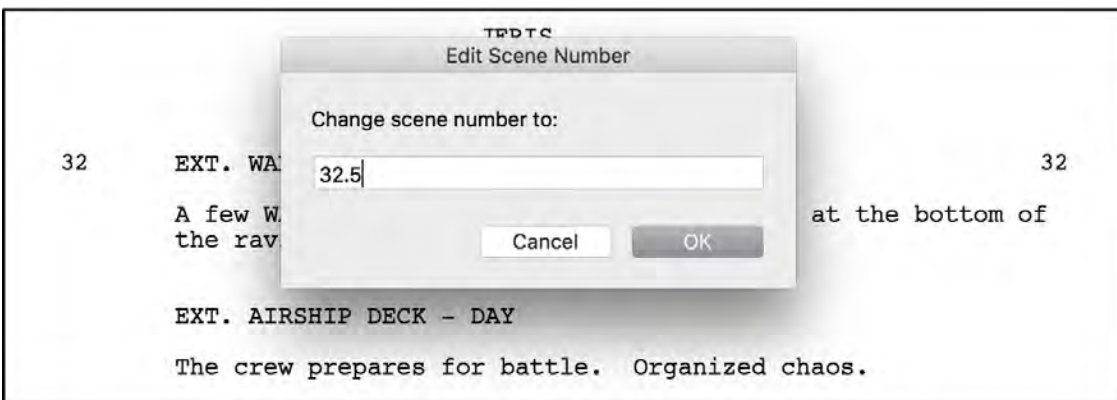
Note that the new scene is now correctly numbered 14A. All other scenes have retained their original numbers.

A scene may be renumbered to fit another numbering format requested by someone in production. Individual scene numbers may be adjusted manually as well.

Edit Scene Number

To manually renumber an individual scene

1. Place the cursor in the scene heading to be edited;
2. Choose Production > Edit Scene Number;
3. In the Edit Scene Number dialogue, manually overwrite the number;
4. Click OK.



| | | |
|------|--------------------------------------------------------------------------------------------------|------|
| 32 | EXT. WARLOCK WRECKAGE - DAY | 32 |
| | A few WARLOCKS clamber out of the wreckage at the bottom of the ravine. Battered and pissed off. | |
| 32.5 | EXT. AIRSHIP DECK - DAY | 32.5 |
| | The crew prepares for battle. Organized char | |
| 33 | EXT. FOREST - DAY | 33 |



NOTE

If the scene has yet to be numbered, the dialogue appears blank.

Removing an Unwanted Scene Number

In the event that a scene (or another element) has been assigned a number erroneously, it can be removed by going to Production > Edit Scene Number, deleting all text from the box and clicking OK.

Omit Scene

Once scenes are numbered, use the Omit Scene command to indicate that a scene has been deleted. Since the scene numbers must not change, the term "Omitted" replaces the text of the deleted scene.

To omit a scene

Place the cursor in the scene to be omitted;

Choose Production > Omit Scene.

The scene is removed from view and stored (see below). The scene heading text becomes "OMITTED" but the scene number remains.

In this example, Scene 7 will be omitted:

| | | |
|---|------------------------------------------------------------------------------------------------------------------------------------------------------------------|---|
| 7 | EXT. PARKING LOT - DAY | 7 |
| | Trish passes two former coworkers cleaning up the Great Grocery Cart Spill of Ten Minutes Ago. | |
| | TRISH (on phone) Wait. Evelyn. Please. I'm on my way. What do you mean 'fighting?' | |
| 8 | INT. PRIUS - LATER | 8 |
| | Trish drives an old Prius that's seen better days. Piles of mail and old fast food bags are everywhere. It looks like a homeless person lives in the front seat. | |

When the Omit command is issued, the page looks like this:

| | | |
|---|------------------------------------------------------------------------------------------------------------------------------------------------------------------|---|
| 7 | OMITTED ▶ | 7 |
| 8 | INT. PRIUS - LATER | 8 |
| | Trish drives an old Prius that's seen better days. Piles of mail and old fast food bags are everywhere. It looks like a homeless person lives in the front seat. | |

Since this scene was omitted in the first Blue revision set (1st Rev. Blue), the page turns blue (denoted by the coloration on either side of the page) and the omitted scene is marked as revised. The scene itself has not been revised; the omission of the scene is a revision.

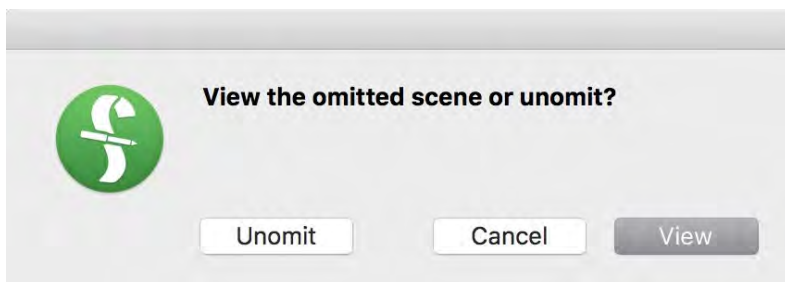
The triangle icon indicates that the omitted scene can be viewed or retrieved.

To view an omitted scene

1. Double-click the triangle icon;

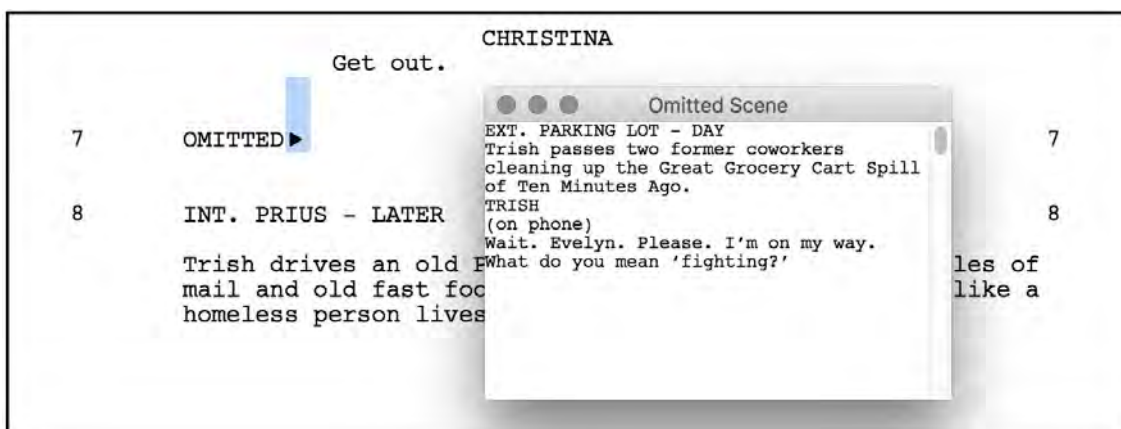


2. and this dialogue appears:



3. Click View.

A small window containing the omitted scene appears:



Click the Close button when done.

To retrieve an omitted scene and put it back into the script

110. Double-click the triangle icon and a dialogue appears;
111. Click Unomit.

The scene is restored.



You can permanently delete an omitted scene's text and scene number from the script by selecting and deleting it. However, this is not recommended because all remaining scenes would then have to be renumbered. The point of the Omit command is to remove a scene but still have it accounted for. Deleting an omitted scene defeats the purpose of the feature.

Revisions

Select, modify and create different revision sets. Each revision set is typically distinguished by color or other characteristics.

Choose Production > Revisions, and the Revisions dialogue appears:

Active revision set: Blue Rev. (mm/dd/yy) Previous Next

Revision Mode Show active revision set

Show revision page colors Show collated script

Revision mark location: 7.750" Show all revision sets

Include all revision text

Include all revision marks

Edit revision set labels:

Blue Rev. (mm/dd/yy)

Blue Rev. (mm/dd/yy)

Pink Rev. (mm/dd/yy)

Yellow Rev. (mm/dd/yy)

Green Rev. (mm/dd/yy)

Goldenrod Rev. (mm/dd/yy)

Buff Rev. (mm/dd/yy)

Salmon Rev. (mm/dd/yy)

Cherry Rev. (mm/dd/yy)

Tan Rev. (mm/dd/yy)

+ -

Revision mark: *

Revision page color: Blue

Revised text appearance:

Color:

Underline Dotted underline

Word underline Strike out

Bold

Full draft

Revised pages only

Cancel OK

Active revision set

When new text is added to a page, it has the characteristics of the active revision set (revision mark, page color and / or text appearance). The active revision set is indicated at the top of the Revisions window.

To move to the next revision set, click Next. The next revision set on the list will now be the active revision set.

To make the previous revision set the active revision set, click Previous. When the previous revision set is made active, new text will be part of that previous set. Note that revised pages will always remain part of the highest (most recent) revision set even if the previous revision set is made active and revisions are made on that page. For example, if a script has revisions from Revision Set 1 on Page 5 and revisions from Revision Set 2 on Page 12, and Revision Set 2 is active, if Revision Set 1 is made active again and text is added to Page 12, Page 12 will still appear to be part of Revision Set 2 because Revision Set 2 is the still highest revision set that has been on that page.

To change the characteristics of a revision set

Select a revision set in the list at the left and its settings appear on the right. In most Final Draft templates, the standard US production revision sets will already be listed and only the date of the revision set needs to be added to the revision set label.

To change the label of the revision set

Highlight and overtype the current revision set name.

To change the revision mark

Highlight and overtype the current revision mark.



NOTE

The asterisk ("") is standard for production scripts. Other symbols may be used to denote a distinct set of revisions from a particular person, or that person's initial(s) may be used. No more than two characters are recommended for a revision mark.*

To change the onscreen page color of a revision set

Choose it from the Revision Page Color dropdown menu. In most Final Draft templates, the standard US production revision sets will already be listed and the matching page color chosen for each set.

To change the appearance of the revised text

Color:

Click on the color swatch and choose a predefined color from the list

- or -

Select Other... and use the standard Mac color picker create a custom color and click OK.

To change the font style of the selected revision set

Check each font style the revised text is to have. The choices are

- Underline -- the text is underscored by a continuous line;
- Dotted Underline -- the text is underscored by a dotted line;

- Word Underline -- each individual word is underscored by its own line;
- Strike out -- the text is struck through its horizontal center with a continuous line;
- Bold -- the text is rendered bold.

The lines applied to the text are the same color as the text.

A revision can be set as a “Full” revision set by selecting the Full draft option. This means that, if the Collated Revisions label is set to display in the header, any pages that do not have revisions on them will display the label for the last “Full” revision set. If the Revised pages only option is selected, only the pages that have the appropriate revisions on them will display the Collated Revisions label in the header.

To make a revision a “full draft”

1. Select the revision to be designated as a full draft;
2. Select the Full draft option.

To add a new revision set

1. Click New;

A new revision is added at the end of the list and the default name is selected in the Name text field.

2. Edit the name as desired;
3. Select an appropriate color and font style.

To delete a revision set

1. Select the revision in the list;
2. Click Delete.



IMPORTANT *Do not delete a revision set that has already been used. Serious problems in page labeling, revision set printing or exporting revision sets to PDF may result.*

If a revision set is deleted, the revision set is cleared from the list and all revisions in the script that were marked with that revision set are no longer marked as revised. Note that the active revision cannot be deleted.

When all changes are complete, click OK.

Revisions Options

Revision Mode

Turns Revision Mode on and off. This switch has the same functionality as the Production > Revision Mode menu item.

Mark Location

Adjusts the margin for revision marks, measured from the left edge of the page.

To change the margin setting, click the up or down arrow to adjust the values. Click OK to apply the change.

Show Active Revision Set

Displays as revised only the revisions made in the active (current) revision set. For example, if Show Active Revision Set is selected and Revision Set 4 is the active revision set, new revisions will be in the Revision Set 4 revision style (colored text or page, margin marks, etc.) and no revisions made in revision sets 1-3 will be displayed as revised.

If the Active Revisions placeholder field is in the [Header](#) and the Show Active Revision Set option is chosen, the header of each page will show the current revision set whether the page contains revisions or not.

Show Collated Script

Displays each page's revision marks from the highest (most recent) revision set in which edits on that page were made. For example, if all of the revisions on Page 5 were made when Revision Set 1 was the active set, they will be in the revision set style (colored text or page, margin marks, etc.) of Revision Set 1. At the same time, if Page 12 contains revisions only from Revision Set 2, those edits will have the revision set style of Revision Set 2. At the same time, Page 24, edited while Revision Set 3 was active, will show the revision set style of Revision Set 3.

If the Collated Revisions placeholder field is in the [Header](#) and the Show Collated Script option is chosen, the header of each revised page will show the highest (most recent) revision set in which edits on that page were made. Per the example above, the header on Page 5 will display "Revision Set 1," the header on Page 12 will display "Revision Set 2" and the header on Page 24 will display "Revision Set 3."

Show All Revision Sets

Displays every revision set on every revised page. For example, if a page contains revisions from Revision Set 1, Revision Set 2 and Revision Set 3, these revisions will be in the respective revision set style of the revision set in which they were made. If this option is selected, further choices to show or hide revised text will be offered. Note that "hidden" revised text will still be visible but it will not be displayed as revised. The other checkbox will toggle revision marks on and off.

Show All Revision Text

Displays all revisions from each revision set. When this option is unchecked, all revisions are displayed as normal text.

Show All Revision Marks

Displays all revision marks from each revision set. When this option is unchecked, no revision marks are displayed.

To apply the options, click OK.

Revision Mode

Toggles revision mode on and off. When the script is in revision mode, all text added or edited is marked as revised per the active revision set's style (colored text or page, margin marks, etc.). It is easier to turn on revision mode than to manually mark every change after the fact using the Mark Revised command. All new text entered is marked as revised and displayed in the current revision style. Any lines from which text has been deleted will have a revision mark (if a revision mark is one of the attributes of the current revision set) next to them.

Mark Revised

Marks selected text as revised using the active revision set style. This revision will be part of the current revision set.

To mark revision text

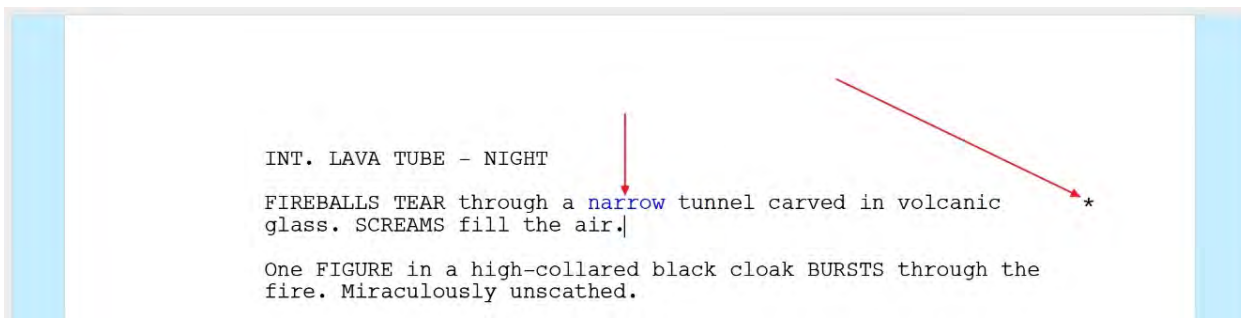
1. Select the text;
2. Choose Production > Mark Revised or Command +] (end bracket).

A revision mark (typically an asterisk "**") appears to denote the text as revised. The text appears in the color and font style set for the current revision set style.

If Production > Revisions Setup > Show Revision Page Colors is checked, the page on which the newly-revised text appears will display that revision set's color.

In this example, "A Suit tries not to laugh." has been marked as revised. It is part of the Blue revision set, which is set to display not only a blue "page" (the coloration on either side of the page) but also blue text. As revised text, the asterisks on the right side of the page are displayed to indicate that these lines are revisions.

(Note that revised text is usually black; for purposes of illustration and to point out that this option is available, the revised text in the graphic below has been set to blue).



Clear Revised

Deletes any revision marks and reverts revised text to normal.

To clear text which has been marked as revised

112. Select the revised text;
113. Choose Production > Clear Revised or Command + [(open bracket).

Revision marks and revision styles are removed, and the text appears the same as other text in the script.

To clear all the revised text in a script

114. Choose Edit > Select All or Command + A on the keyboard;
115. Choose Production > Clear Revised.

Lock Pages

Like any other word processor, Final Draft automatically repaginates when text is added to or removed from the document. If a document is exactly 10 pages long and 2 pages' worth of text is added to the beginning, what were pages 9 and 10 are now pages 11 and 12. This is not an issue if a script is not about to go into production. However, when a script is broken down by scene and page in collateral production documents (i.e., schedules, prop lists, talent call sheets), automatic repagination with each change would be a critical problem.

For example, when a script has been distributed to cast and crew and The Big Important First Act Monologue starts on Page 15 and The Big Chase Scene has been designated as Scene 25, no matter how much the script is rewritten, all subsequent versions must still have The Big Important First Act Monologue on Page 15 and The Big Chase Scene must still be Scene 25. Otherwise, people would not be, in a very literal sense, on the same page.

Also, once a script has been issued, every page and scene must now be accounted for without exception — if Page 15 or Scene 25 are deleted without permanent denotation, cast and crew will wonder if they're missing a page. Final Draft's page-locking feature is designed to protect a script's pagination against changes caused by the addition and removal of content.

To lock script pages

116. Choose Production > Lock Pages;
117. A dialogue appears asking whether to enable Revision Mode.
118. Click either the Yes or No button, depending on the situation. (Enabling revision mode is recommended).

From this point forward, if enough text is added to a page to cause existing text to spill over to the next page, Final Draft moves the additional text to a blank A page without affecting the next existing script page. Conversely, when text is deleted or omitted from a locked page, the text from the next page does not flow backward onto that preceding page.

When pages are locked, the menu command changes to Lock "A" Pages and other locking and unlocking commands are enabled.



NOTE

"Locking pages" or "locking a script" is not a security setting and does not refer in any way to its accessibility to certain individuals or groups.

Lock "A" Pages

Pages for each revision may be locked separately. For example, pages have been locked so there is now a 21A, 21B, etc. If the Lock "A" Pages command is chosen, Final Draft locks all existing A and B pages, which then act just like any other locked page (retaining their starting position, etc.)

When new text is added to a locked A page that causes an overflow to a new page, it becomes an "AA" page, and so on. Likewise, if there are multiple locked pages and more than a page is deleted, the multi-page range that appears in the header reflects the page range that was deleted (such as 7BB-9A).

Unlock "A" Pages

Reverts one level of page-locking. It becomes enabled only after A pages are locked.

To unlock “A” pages

119. Choose Production > Unlock “A” Pages. A confirmation dialogue appears;
120. Click Yes.

The last level of locking is overridden and the appropriate pages are unlocked.

This command may be chosen multiple times, if applicable.

No matter how many times “A” pages are unlocked, the Production menu item still reads “Unlock A Pages” — that is, the menu item does not dynamically track levels of page-locking.

Unlock All Pages

Completely unlocks the script and renumbers the pages in standard numerical order (removing all “A” and “B” page numbers).

To unlock all pages

121. Choose Production > Unlock All Pages;
122. A confirmation dialogue appears.
123. Click Yes.

All pages are unlocked and the script repaginates so that the pages are renumbered consecutively.



IMPORTANT *You cannot go to Edit > Undo to move a just-unlocked script back to its locked state with all of its A pages intact. DO NOT unlock a production script unless you have a backup of the locked script and an important reason to do so. This function should be used only in extraordinary circumstances.*

Locking Tools Submenu

Relock Pages

Removes all A page numbers from the page containing the cursor to the end of the script, renumbers them in normal sequential order, then locks them again. Use this command when the locked script does not match the printed draft of the script due to pages not being properly locked at some point before changes were made.

To relock pages

124. Place the cursor at the beginning of the page where relocking is to begin;
125. Choose Production > Relock Pages;
126. A confirmation dialogue appears.
127. Click Yes.

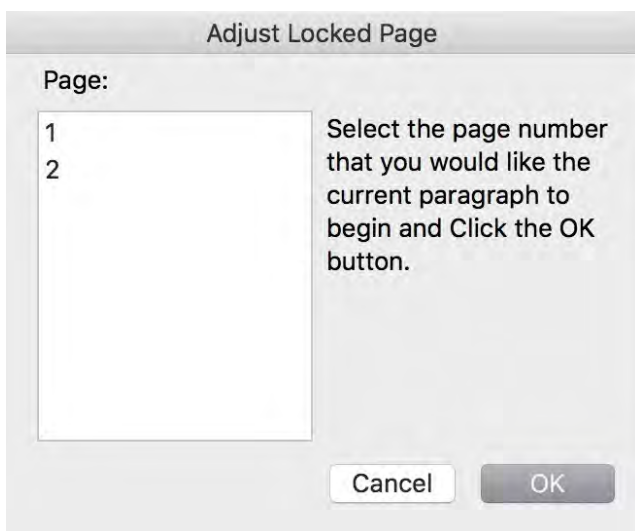
All pages following the current page are unlocked and repaginated normally, then locked again.

Adjust Locked Page

Changes the starting position for a single locked page. This can be useful when a particular locked page must be moved up or down a paragraph or two to match a printed draft.

To adjust locked pages

128. Place the cursor at the beginning of the paragraph where the locked page to is start;
129. Choose Production > Locking Tools > Adjust Locked Page;
130. A confirmation dialogue appears.
131. Click Yes;
132. The Adjust Locked page dialogue appears:



133. Select the page number where the current paragraph is to begin;
134. Click OK. The script repaginates to reflect the new starting position for the specified locked page.

**IMPORTANT**

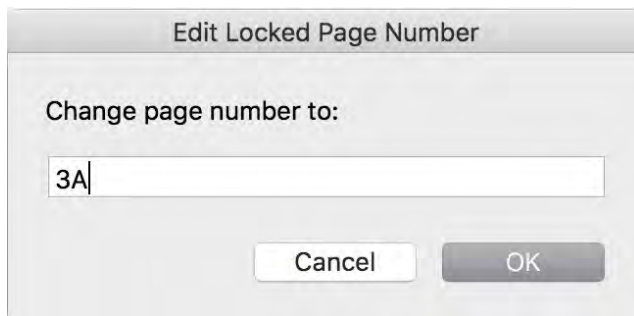
If the page number you need is not on the list, it is because that page it is not a valid candidate. Final Draft cannot number a page in a way that is inconsistent with its pagination logic or normal sequential numbering.

Edit Page Number

Manually change the number of a page that displays in the header or footer.

To modify a page number

135. Position the cursor in the page whose number is to be edited;
136. Choose Production > Edit Page Number;
137. The Edit Page Number dialogue appears:



138. Enter the new page number;

Click OK.

The page number changes.

Lock New Page

Creates a new locked page at the current cursor position. The new locked page extends from the insertion point (the blinking cursor) to the end of that page. This should only be necessary if a page is incorrectly numbered.

To create a new locked page

139. Place the cursor exactly where the new locked page is to begin;
140. Choose Production > Locking Tools > Lock New Page;
141. A confirmation dialogue appears.
142. Click Yes.

The page becomes locked.

Unlock Page

Unlocks a single page. This essentially removes the bottom border of the page and allows as much text as will fit to flow backward from following page. Use this command if a page is incorrectly numbered or is improperly numbered as an “A” page.

To unlock a page

143. Place the cursor on the page to be unlocked;
144. Choose Production > Unlock Page;
145. A confirmation dialogue appears
146. Click Yes.

The page becomes unlocked and text from the following page will move up into it.

Unlocking Pages

A user may want to delete some content on pages after they have been locked, resulting in “orphan” pages. It is common to combine the page numbers and put the remaining script contents on a single page to cut down on paper and confusion.

There are two ways content can be moved around: unlocking a page or deleting all the contents on a single page to create a page “x-y” on the prior page. Unless a page number is not expected to be used again, we don't advise unlocking a page once the pages are locked and suggest the second method described below in “merging pages”. However, sometimes it is impossible to get the desired results without unlocking pages.

To manually unlock an individual page

147. Place the cursor in front of the first contents at the top-most position of the page to be unlock in order to have its contents move up to the prior page;
148. Choose Production > Locking Tools > Unlock Page;
149. A dialogue will ask to confirm the unlocking of the page at the cursor location. Click Yes.

The contents from the page move up to the prior page, filling any available space on the prior page.

Repeat steps 1-4 on any other pages to be unlock and move up to other content. For example, if there is an empty page 1A, 2 and 3 and they should be merged with page 1.

Once all the pages to merged together have been unlocked, the new page must be unlocked so that any subsequent changes made to the script will maintain the proper pagination and page numbering.

To manually re-lock an individual page

150. Place the cursor in front of the first contents at the top-most position of the page to be relocked;
151. Choose Production > Locking Tools > Lock New Page;
152. A dialogue appears asking to confirm whether the page should be locked at the cursor location. Click Yes.

The contents on the page are now locked.

Continue these steps for any other remaining pages that were created as a result of unlocking pages.



NOTE

You do not need to lock pages beyond any that were affected by the “unlock” process. So, for example, if you unlocked pages 1A, 2 and 3 and merged them all into a single page, you only need to relock that single page. You will not need to lock pages 4 and after.

Tags Mode

Places Final Draft into Tags mode, in which items may be tagged. All tagged text will be displayed in the color assigned to the document’s tags. Selecting this menu item while Final Draft is currently in Tags mode will take Final Draft out of Tags mode. See [Tagging](#) for more information.

Tag All Characters

Scans the entire document for speaking characters and tags them as Cast Members. This command may be used whenever it is necessary to update a Cast Member with additional associated tags. See [Tagging](#) for more information.

Window Menu

Contains commands for displaying the currently open documents. The bottom of the Window menu contains a list of all currently open documents.

To make a document the front-most (active)

Select the document title from Window menu.

The document window is brought to the front and a check mark appears next to its name in the Window menu.

Minimize

The Minimize Window command (also Command + M) minimizes the active document window into the dock.

Zoom

The Zoom command resizes the active document window. Choose Window > Zoom and the active document window toggles between its original size and a size where all its contents are visible (depending on the monitor). This performs the same operation as clicking the window's maximize button.

Bring All to Front

The Bring All to Front command places all Final Draft windows in front of any others that are open.

Help Menu

The Help menu contains information about the program and resources for program management.

- [Search](#)
- [Get Support](#)
- [Submit Feedback](#)
- [Learn](#)
- [Final Draft User Guide](#)
- [What's New](#)
- [Sample Scripts](#)
- [Check for Updates](#)
- [Register Online](#)
- [Activate/Deactivate](#)

Search

Searches the Final Draft menus and the internet for the word or phrase entered by the user and returns clickable results.

Get Support

Displays the exact version of Final Draft installed, your unique Customer Number and links to Final Draft support services:

- Self-service support options
 - The searchable online [knowledge base](#)
- Assisted support options (registered customers only)
 - [Email](#)
 - [Chat](#)
 - Phone – 818-906-8930

Submit Feedback

Opens the computer's default web browser to Final Draft's feedback page, where the user can suggest changes or enhancements to Final Draft products. An internet connection is required.

Final Draft customers are encouraged to submit suggestions on how the program can be improved.



TIP

The Submit Feedback channel is a way for us to collect information on what new functionality our clients need in the program or to let us know if a particular feature can be improved.

For problems installing or using Final Draft, please log on to www.finaldraft.com/support for troubleshooting resources and ways to reach our support staff.

Learn

Opens the computer's default web browser to Final Draft's Learn page, where the user can access a library of "how-to" screenwriting articles, Final Draft tutorial videos, testimonials from professionals and the official Final Draft blog. An internet connection is required.

Final Draft User Guide

Opens the web page on which this PDF document can be viewed and downloaded. An internet connection is required.

What's New

Contains details about new features in Final Draft 11 and a link to the Final Draft website.

Sample Scripts

This User Guide refers to *Airship*, a sample project in various stages of writing and production.

- *Airship - Production* represents a script in its beginning stages, when the writer is working on the broad strokes of the story. It is not tagged.
- *Airship - Script* represents a working draft of a script. It is tagged for story and character structures and arcs.
- *Airship - Shooting Script* represents a script that is being or will shortly be produced. It has been scheduled and budgeted and distributed to cast and crew. It is tagged for production breakdown.

Check for Updates

Queries the Final Draft server to determine whether a newer version of Final Draft is available for download. An internet connection is required.

Register Online

Opens the computer's default web browser to Final Draft's online registration form. An internet connection is required.

Registering Final Draft is strongly recommended. Only registered customers are eligible for free software updates, customer support and discounts on other Final Draft products and services.

Registration is a one-time-only process. If Final Draft has already been registered and you are prompted by the program to register, choose Register Later.

Activate/Deactivate

A computer must be connected to the internet to activate and deactivate. Final Draft 11 can only be activated and deactivated online.

Choose the Activate command to activate Final Draft. Once it is activated, it will run without restrictions. When Final Draft has been activated, this menu item will read Deactivate.

Choose the Deactivate command to remove the activation from the computer. This activation is returned to the user's account on our activation server and is now available to be downloaded onto another computer (or this computer at another time).

Once the computer has been activated, an internet connection is not necessary to run Final Draft.

Tutorials

- [Typing a Sample Script](#)
- [Importing Content from Other Sources](#)
- [Make Writing Dialogue Easier](#)
- [Manipulating the Page Count](#)

Typing a Sample Script



To watch a tutorial video on getting started, click [HERE](#) (internet connection required).

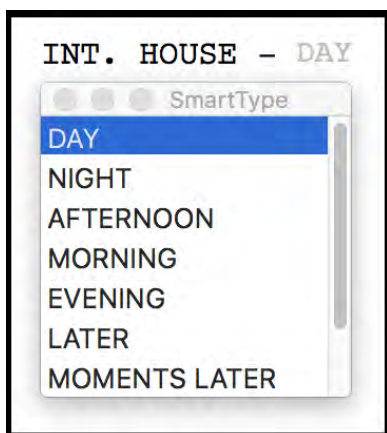
With Final Draft open to a blank, untitled screenplay document:

Type the letter **i**

A SmartType menu will come up and offer INT. or I/E. INT. (the abbreviation for Interior) will be highlighted; accept it by pressing the Tab key. Note that Final Draft capitalizes everything in this element automatically, which is standard. A period and a space are also added automatically.



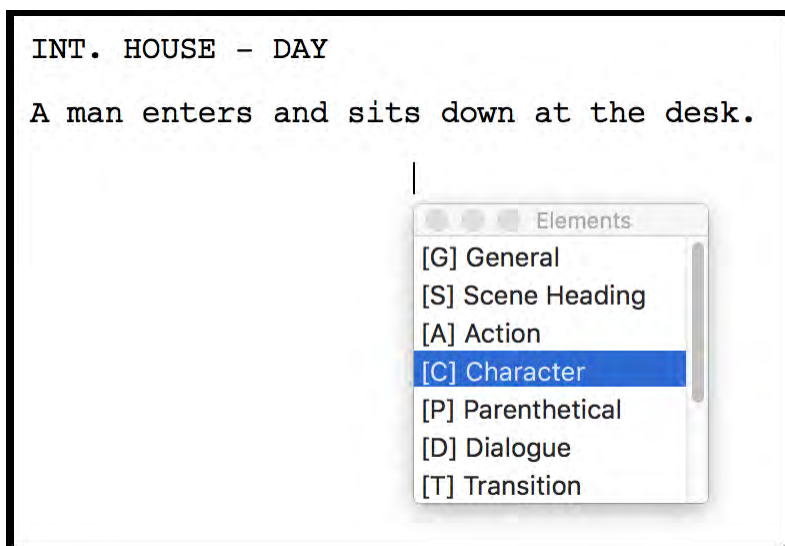
Type in a location such as **house** and hit the Tab key. The Time of Day SmartType menu will come up and allow the user to choose when the scene takes place. Choose **Day** with the arrow key, the letter **D** on the keyboard or the mouse and hit the Tab key.



A blank Action paragraph has been created, ready to be typed into.

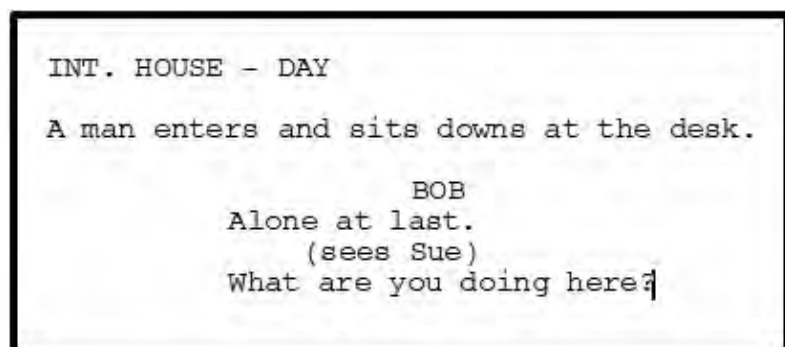
Type this sentence: **a man enters and sits down at the desk.** Note that the first letter of the sentence is automatically capitalized.

Press Return again to move to the next paragraph. Press Return to bring up the Elements menu and choose Character.



Type in **bob** and press Return. The name will be rendered in all uppercase.

A new, blank dialogue paragraph has been created. Type **alone at last!** Press the Tab key to insert a new Parenthetical paragraph and type **sees Sue**. Note that the parentheses will be added automatically. Press Enter to continue Bob's dialogue. Type **what are you doing here?**



Press Return twice to bring up the SmartType menu of elements. Choose Character with the arrow key, the letter **C** on the keyboard or the mouse and type **sue**. Press Return and type Sue's line, **waiting for you.**

```

INT. HOUSE - DAY

A man enters and sits down at the desk.

                BOB
    Alone at last.
      (sees Sue)
    What are you doing here?

                SUE
    Waiting for you.

```

Note that Final Draft will insert the next appropriate element when Return is pressed, depending on which element the cursor is in. For example, when the cursor is at the end of a scene heading, pressing Return brings the next logical element, action. When the cursor is at the end of a character name, Return inserts a dialogue element.

The Status bar at the bottom will indicate what the Enter and the Tab key will insert (not available in Revision Mode).

```

They relax as they creep further in.

                APOLOGETIC WARLOCK
    Hey. I just have to say, I'm really
    sorry about what happened with
    Dave.

                KNIFE WARLOCK
    Damn, Larry. This is NOT the time.

```

[Tab] Parenthetical, [Enter] Action

If a new paragraph of a type not offered by the Return key is desired, hold down the Control key and choose another element's number.

Example: If the blinking cursor is at the start of a blank Action paragraph and it should be a Transition instead, hold down the Command key and press the 6 key. A new blank Transition paragraph will replace the blank Action paragraph.

If it makes the writing flow better, the user may change what the Return key inserts. For example, if it is a dialogue-heavy script, the user may want to have Return insert a new Character after dialogue instead of Action. This will allow dialogue to be written quickly.

To do this, go to Format > Elements and from the list on the left, choose Dialogue. Change the Next Element (Enter/Return) dropdown to Character and click OK. To finish this new setting, go to Document > SmartType > Options and check the box

for Automatically Guess Next Character, then click OK. From this point on, after Bob's dialogue has been typed and Return is pressed, then the character Sue has been typed or SmartTyped in and Sue's dialogue typed, Return after Sue's dialogue will insert the character name BOB. After Bob's dialogue, press Return and the character name SUE will be inserted.

When this scene ends and it's time to move to the next scene, insert a new scene heading by pressing Command +1.

Importing Content from Other Sources

Scripts written in other writing programs (such as MS Word) or other screenwriting programs can be opened in Final Draft software in a few easy steps.

153. Open the script in the program in which it was created;
154. Choose the Desktop as the save-to location and from the Save as Type or Format dropdown menu at the bottom of the window, choose Plain Text, Text Only or ASCII Text file (they're all the same). Recent versions of MS Word will offer Save As Other; choose Plain Text from this submenu;
155. Save the file;
156. In Final Draft, go to File > Open;
157. Navigate this dialogue box to look on the Desktop;
158. Double-click the text copy of the script;
159. At the prompt to choose between formatting it as a Script or Text, choose Script;
160. Final Draft will import the text and render it as a feature screenplay;
161. Go to File > Save and save the script with any desired file name modifications, such as today's date or the word "master" (without quotes).

To apply a different format to this script, see [Applying a Template](#). If it needs reformatting, see [Reformat](#).

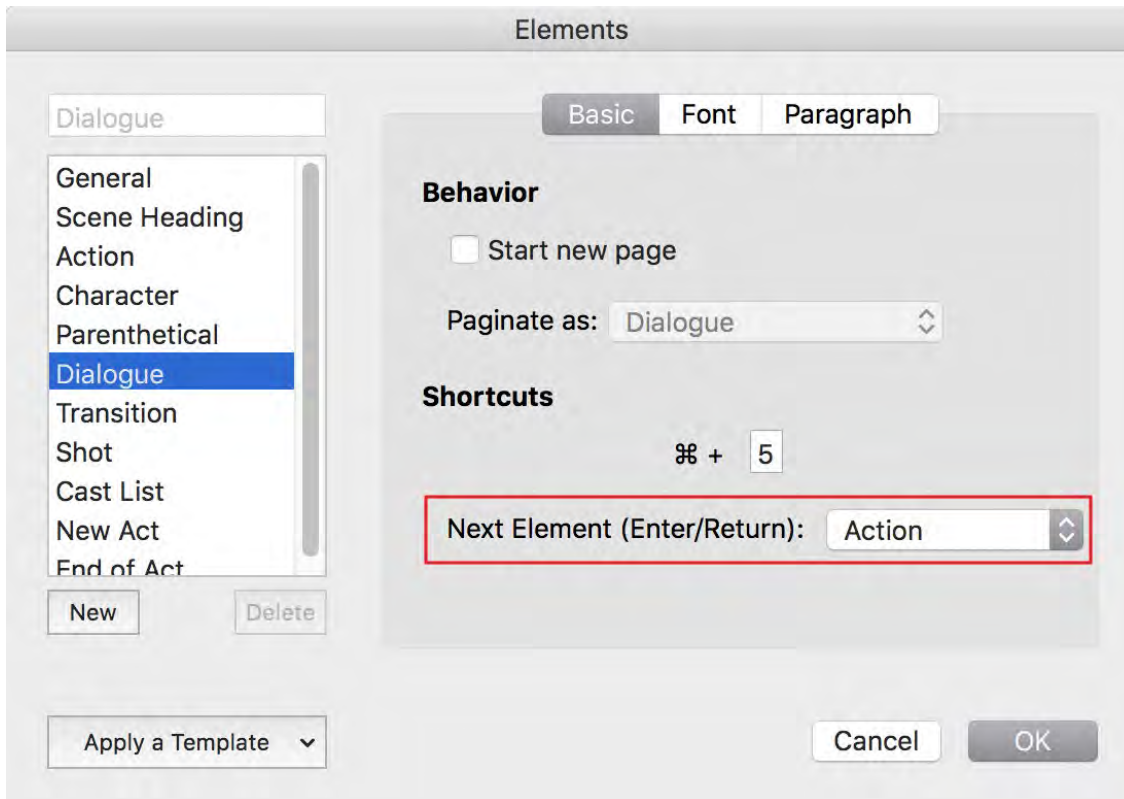
If content needs to be taken from a web page, a PDF or some other source that cannot be saved as a text file, copy and paste it into a word processor and follow the steps above.

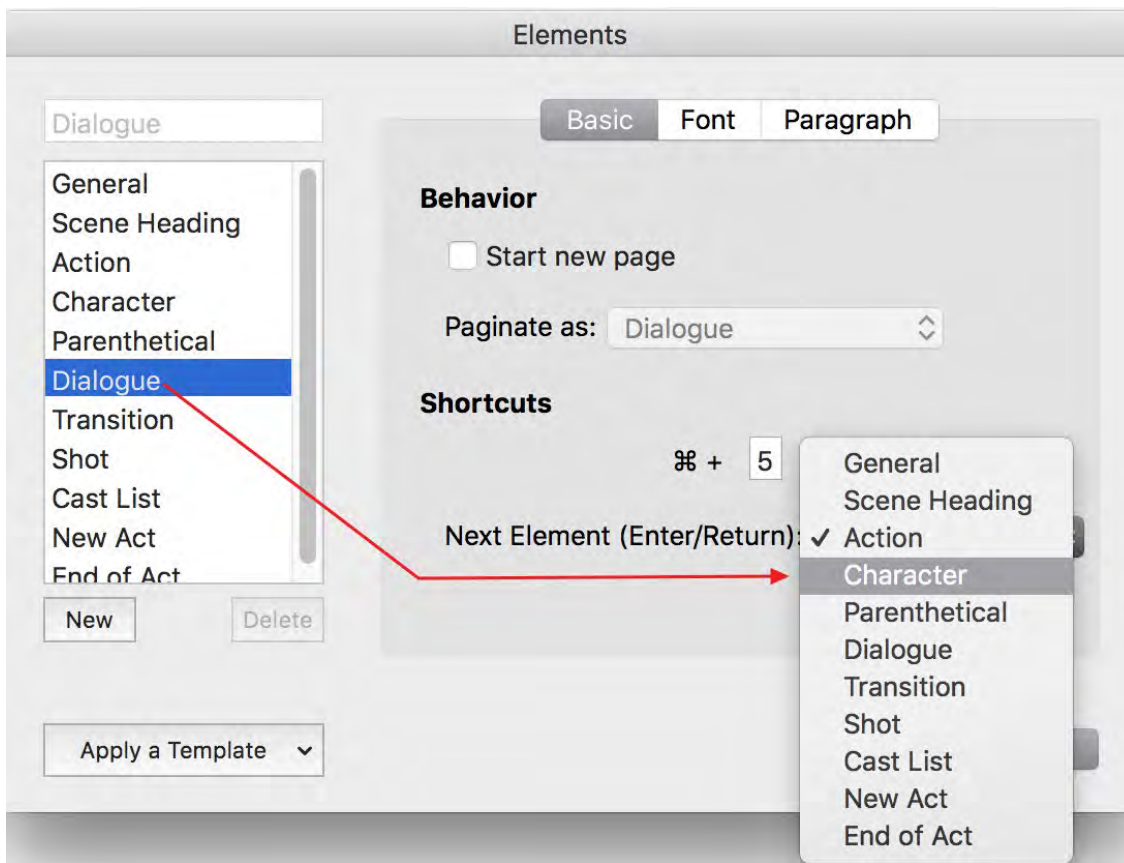
Make Writing Dialogue Easier

Final Draft can make writing dialogue even easier by changing the Dialogue element to transition to Character with Return rather than keeping it set to its default transition-to element, Action.

1. Go to Format > Elements and choose Dialogue from the list on the left;

2. Change the Return value from Action to Character.





From this point forward, pressing Return after a character is finished speaking will insert a new Character paragraph instead of a new Action paragraph. Final Draft's Auto-guess Next Character function is enabled by default and once it sees that two characters are having a conversation, it will automatically insert the other character's name after the first character's dialogue is over.

To see this work (after making the change to the Dialogue SmartType element as above):

1. Go to Help > Sample Scripts > Script to open the sample script *Airship*;
2. Click the mouse at the end of AGGRESSIVE WARLOCK 's line, "Don't let her get time to –"
3. Press Return and then Tab to create a new Character paragraph;
4. Press A on the keyboard to display the character SmartType list;
5. SmartType displays the choices in gray; select APOLOGETIC WARLOCK with the mouse or by typing the letter P (which instructs SmartType to show all characters that start with the letters AP);
6. Press Return to accept this character name;
7. Type a bit of dialogue and press Return, then Tab.
8. The character name AGGRESSIVE WARLOCK will sketch in; press Return to accept this choice;

9. Type a bit of dialogue and press Return, then Tab.
10. SmartType displays the choice APOLOGETIC WARLOCK in gray;
11. Type a bit of dialogue and press Return.

Once again, as soon as Final Draft is aware that Aggressive Warlock and Apologetic Warlock are having a conversation, it can supply their names automatically with the Return key.

To choose a different character name from the SmartType list or to enter a new name, simply overtype the auto-suggestion. If there is a character match in SmartType, it will sketch in. If there is no character match, finish typing the new character name, press Return and it will be added to the Character SmartType list.



IMPORTANT *By changing Dialogue's default transition-to element, to insert a new Scene Heading, Action, Shot or Transition paragraph after a Dialogue paragraph, you will now need to press Command + Element Number.*

Manipulating the Page Count

Manipulating the page count, also called cheating the page count, is usually done to prevent widows/orphans. It is also done sometimes to keep the last line or two of a scene at the bottom of the page rather than letting it spill to the top of the next page.

Widows and orphans refer to paragraphs that should stay together but are erroneously separated by a page break. A Character name at the bottom of Page 5 and that character's dialogue at the top of Page 6 is a widow/orphan situation. Final Draft was designed to prevent this but as writers continually move, add and delete text, this can sometimes occur.

Producers need to rely on roughly one page per minute of screen time and 30 seconds per page for a sitcom. If the script is cheated too much, those formulas go out the window.



IMPORTANT *Although you can undo changes to your pagination, it's much easier to create a new copy of the file and tweak that one. Go to File > Save As and call the test copy something like "Scriptname – pagination test" (without quotes). If the new copy isn't right, you will still have the master. If it is right, rename it and use it as the new master.*

Local Indents (Margins)

Place the cursor anywhere within the paragraph whose indent is to be changed. In the ruler bar, click on the triangular indent marker on the right. Drag it to the left or the right and the text will contract or expand accordingly.

If an element's indents have been adjusted and they should be restored to their default settings, place the cursor anywhere within the paragraph and use the Revert Paragraph command.

The Revert Paragraph icon is not part of the regular toolbar set, but the Toolbar may be customized to include it. See [Customizing the Toolbar](#).

Leading

Tighten or loosen the vertical line spacing (leading, pronounced "ledding") of a particular block of text by choosing Format > Leading and selecting an option. The options are Very Tight, Tight, Normal and Loose.

Global Indents

Narrow or widen the horizontal margin of one or more elements throughout the script.

162. Go to Format > Elements;
163. Click the Paragraph tab;
164. On the list on the left, click the element whose indents are to be changed;
165. Alter the left- or right-hand indents.

Changing margins through the Elements control panel is global and will be applied to every instance of that element.

Best practice is to jot down the indent settings before adjusting them in the event that the change needs to be undone.

Line Spacing Options

166. Go to Document > Page Layout;
167. Click Options;
168. Select an option from the Line Spacing field: Very Tight, Tight, Normal and Loose.

Line Spacing Differences

A script that is exactly 100 full pages with Regular line spacing will come out as:

- Very Tight: 90

- Tight: 95
- Loose: 107

Text and Header/Footer Margins

Text margins control the amount of space left blank at the top and bottom margin of each page.

Header/Footer margins control the amount of space left blank above the header and below the footer.

169. Go to Document > Page Layout and click on the Margins tab;
170. Raise or lower the top or bottom Text and/or Header/Footer margins.

Due to variables in printer drivers and operating systems, there's no exact formula for how adjustments made to either of these two margin settings will translate into pages added or subtracted from the page count. That is, moving the bottom text margin from (for example) 1" to .5" won't reliably reduce a script's page count on any computer by exactly (for example) 1.5 pages. Some trial-and-error experimenting on test scripts will help determine the appropriate settings. We recommend leaving the default settings in place.

Elements

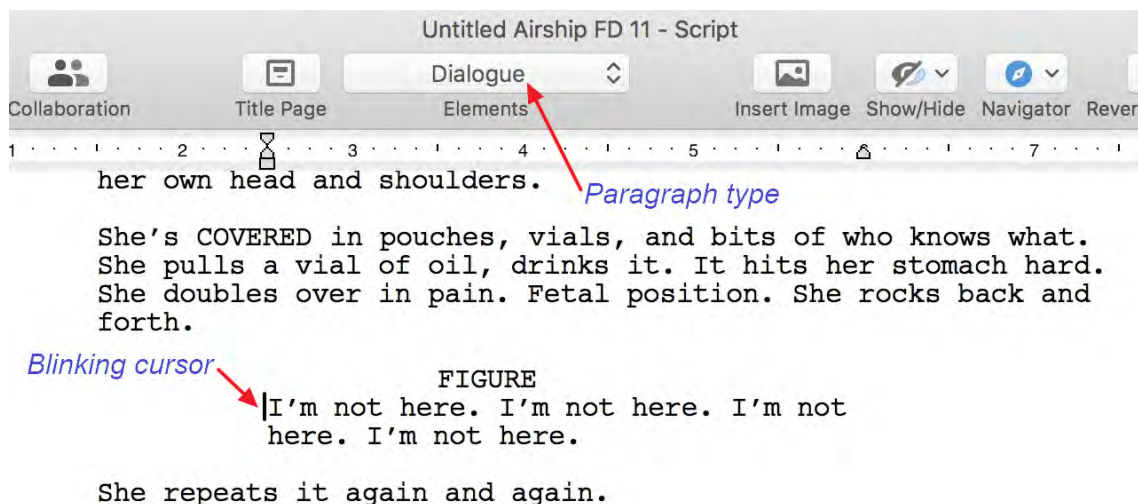
Scripts are comprised of different types of information -- scene headings, action, characters, dialogue and others. Each of these has its own indents (margins), alignment, spacing, casing and other attributes. Final Draft calls these unique paragraphs "[Elements](#)." In this sense, a script can be described as a stack of elements.

The specifications for all elements are defined in the Format > Elements dialogue. Other word-processing programs may refer to them as styles or style sheets.

Whenever a new paragraph is created, it gets its characteristics from the specifications in the Elements dialogue, which gives the script a consistent, professional look. An entire script may be altered by changing the settings for one or more elements. For example, if the indents (margins) for the dialogue element are changed, every existing and new paragraph of dialogue is (re)formatted accordingly. See [Modifying Elements and Creating New Custom Elements](#) for more information.

Elements in a Script

The Element dropdown menu indicates the element type of the paragraph that contains the blinking cursor.

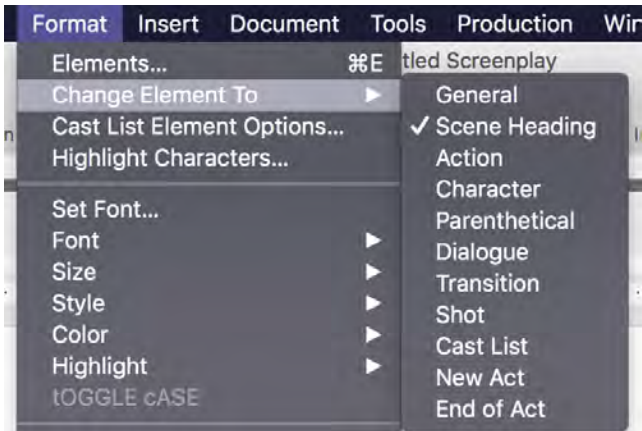


Changing a Paragraph's Element Type

Occasionally, a paragraph's element type may need to be changed after it has been created.

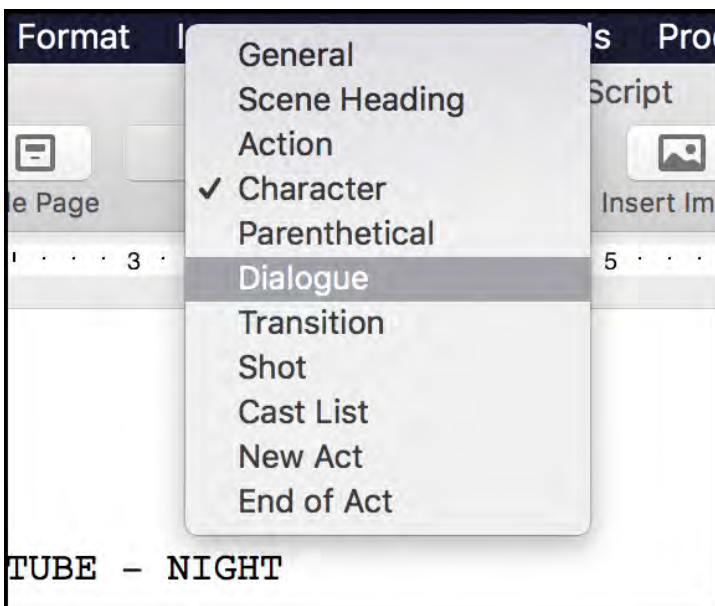
To reformat an individual paragraph to a different element, place the cursor in the paragraph (or select a word or a block of text).

Choose the new element from the Format > Change Element to... menu



- or -

Choose the new element from the Element dropdown in the toolbar



- or -

Type Command + Option + [#] to reformat the current paragraph. See [Reformat](#) for more information.

Adding Paragraphs

Final Draft offers a variety of methods for adding new paragraphs and switching elements so that the user may choose the method that works best for his or her own typing style.

Create a new paragraph with:

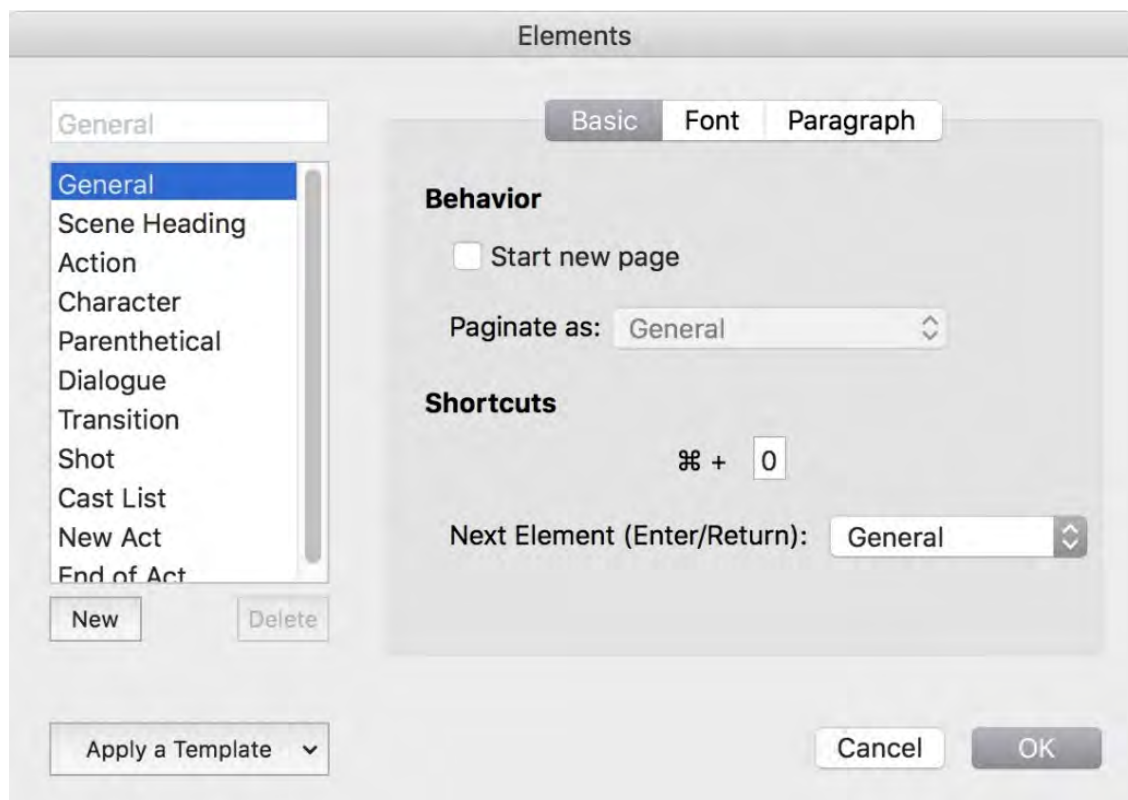
- Command + [#] key combination
- The Tab key
- The Return key

Modifying Elements and Creating New Custom Elements

Most scripts can be written using the default set of elements. However, Final Draft gives the user the ability to modify existing elements and create new ones, which allows complete customization of the look of any script.

To modify the list of elements and element properties

171. Choose Format > Elements and the Elements dialogue appears, open to the Basic tab:



172. The Elements dialogue contains the controls for all aspects of each element. It contains a list of the current elements as well as all the keystrokes, margins, alignment, spacing and stylistic information for each element.
173. Make changes to any element(s);
174. Click OK.

The change is applied to all instances of that element throughout the script.

Basic Tab

The Elements List contains the elements that are defined for the currently open script. The currently selected element's characteristics are determined by the options set in the Basic, Font and Paragraph tabs of the Elements dialogue.

Behavior Options

These options determine what happens when an element is added or inserted in the script.

Start New Page

When Start New Page is checked, a new page begins where the element is added or inserted.

Example: If each scene should begin on its own page, choose Scene Heading from the list on the left and check this box. Click OK and every scene will now start on a new page.

Paginate As

The Paginate As option instructs Final Draft how to break pages when the selected element text overflows between pages. The page-breaking rules for one of the screenplay elements listed may be selected, or None may be selected.

Example: The user is writing a musical and have created a special Lyrics element for use when characters are singing. Set the Lyrics element to paginate as dialogue, which ensures that it is never orphaned from its associated character element.

Shortcuts

The Shortcuts options determine which keyboard shortcuts are used to add or insert the selected element. It also indicates which element is automatically created the Return key is pressed at the end of a paragraph.

Command Key

This option sets the keystroke combination that creates a new paragraph of the selected element type.

To change an element shortcut:

1. Choose the element desired from the Element List;
2. Click in the Shortcut Key text field;
3. Replace the current character with any character desired. It can be a number, character, function key, etc.

Enter Key / Next Element pop-up list

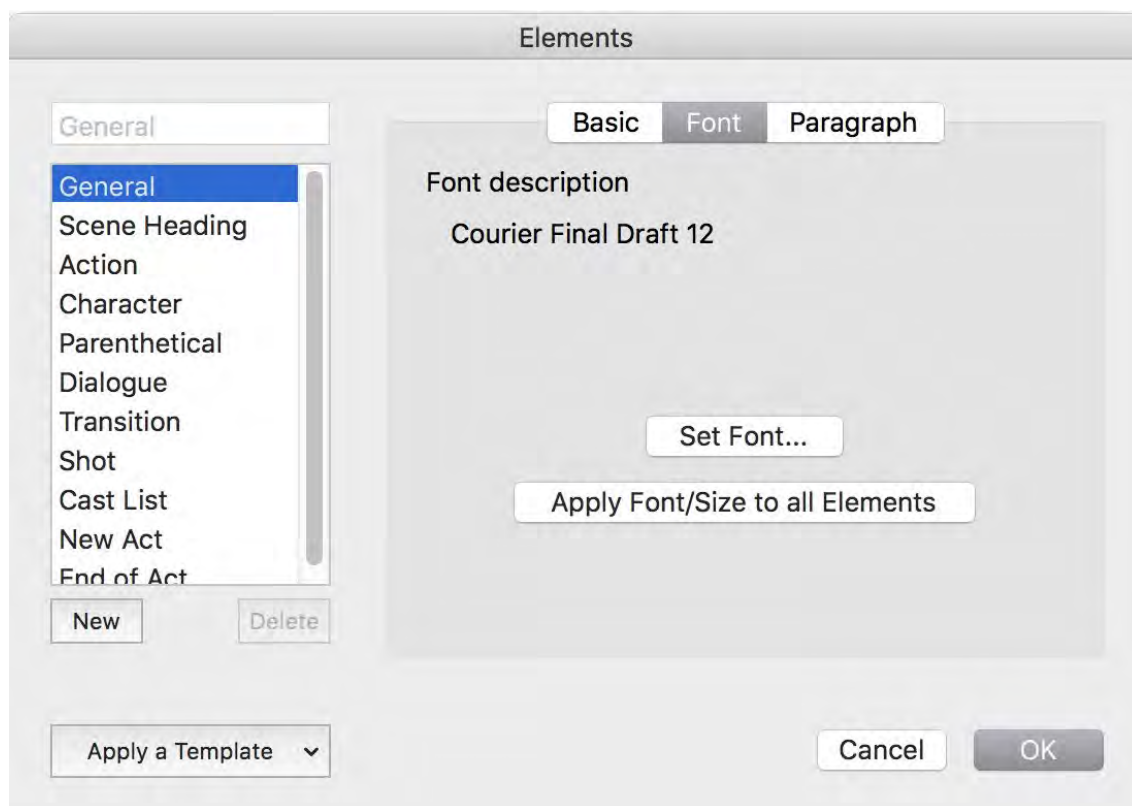
This option specifies which element is automatically created when the Return key at the end of an element is pressed.

To change which element is automatically created when the Return key is pressed, choose the element from the dropdown list.

Example: The Return key should bring up a new Character paragraph after Dialogue instead of an Action paragraph. Choose Dialogue from the list on the left and Character from the Next Element (Enter/Return) dropdown on the right.

Font Tab

The Font tab indicates the current font and size setting for the selected element.



IMPORTANT

You have the ability to use other third-party fonts, but this is not recommended. Setting a script in a different font almost always causes a change in the page count, especially when the script is sent to a computer that doesn't have that font installed. This is true even if the font is in the Courier family. Using Courier Final Draft is the way to ensure that a script retains its original page count even if it's opened on a variety of machines.

To set font and size for an element

1. Choose the element desired from the Element List;
2. Click the Font tab;

3. Click Set Font;
4. The Font dialogue appears.
5. Make any desired changes and click OK;

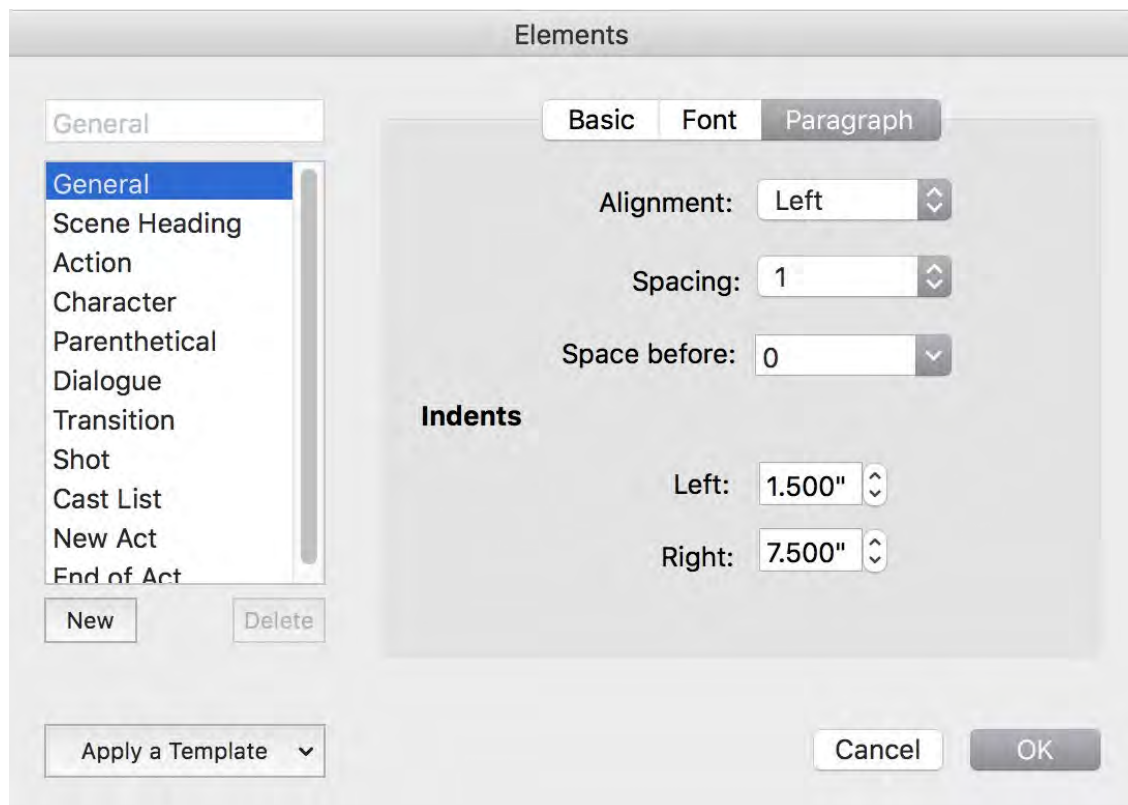
To set font and size for all elements:

1. Change these font attributes for one element;
2. Click Apply Font/Size to All Elements.

All the elements are set to the same font and size. Note that the Apply Font/Size to All Elements command does not apply a style or styles (such as bold or italic) to all elements.

Paragraph Tab

The Paragraph tab is the place to adjust an element's layout attributes.

**Alignment**

The Alignment dropdown contains the options Left, Centered, Right and Justified.

Spacing

The Spacing dropdown contains the options 1, 1.5, 2, and 3.

Space Before

The Space Before option allows the user to set the spacing *before* an element. The options include 0, 1, 2 and Other (where a value up to 30 may be entered).

Left and Right Indents

These settings control the indents (margins) of the selected element and are measured in inches from the left edge of the page.

To change the Left or Right Indent settings for an element:

175. Choose the element desired from the Element List;
176. Click the up or down arrows next to the setting.

To create a custom element

177. Click New. A default name appears in the Element list and in the text field above the list;
178. Edit the name in the text field. The name in the Elements list changes accordingly;

The Basic, Font and Paragraph tab options are set to default for those of the Action element.

179. Make any changes desired.

To delete a custom element

180. Select a custom element. The Delete button becomes enabled;
181. Click Delete.



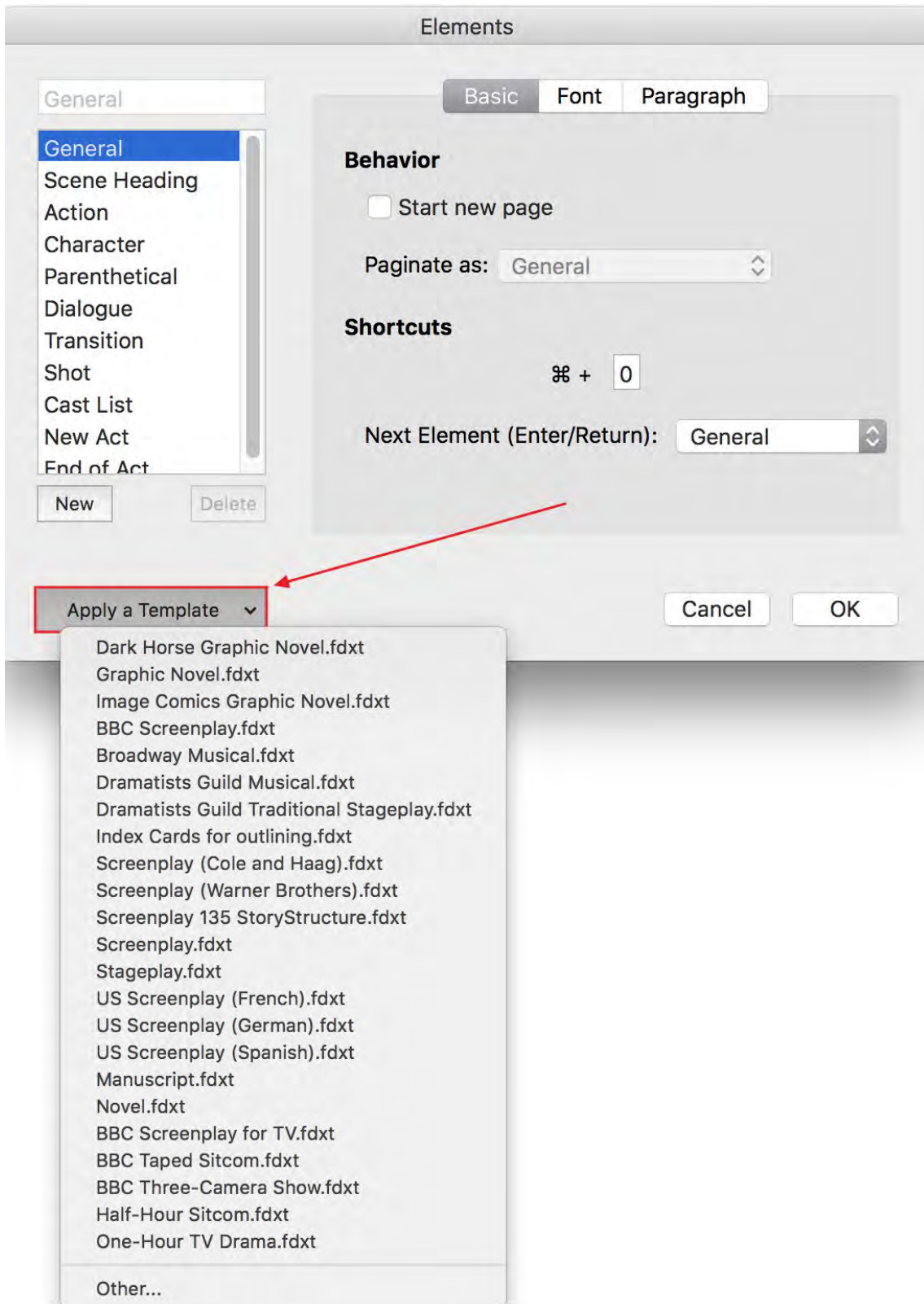
NOTE

You cannot delete or rename a core element (General, Scene Heading, Action, Character, Parenthetical, Dialogue, Transition, Cast List).

To Apply a Template

If a certain kind of script (i.e., feature screenplay) must be converted to another kind of script (i.e., one-hour drama), there is no need to adjust all elements of the script one at a time. The script may be converted to another format by instructing Final Draft to apply the element settings from one of the templates that ship with Final Draft.

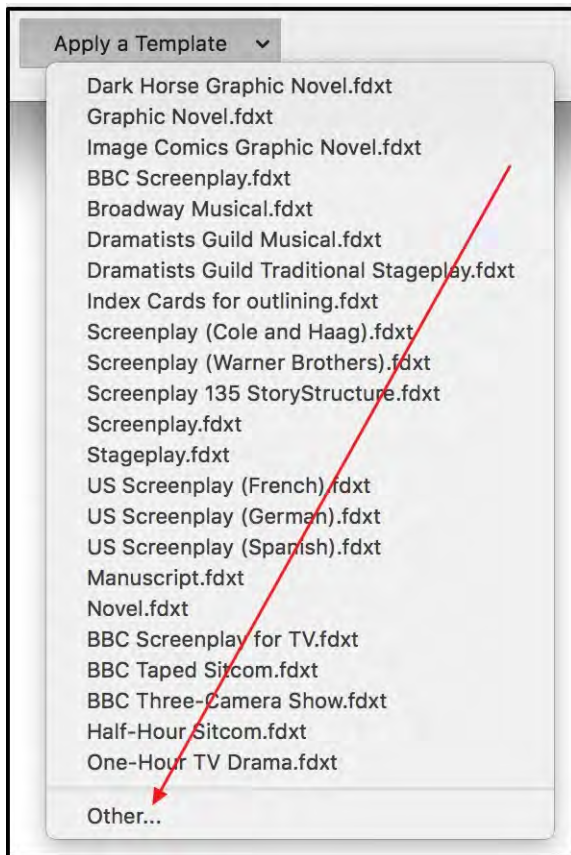
1. Click Apply a Template and the Templates menu will appear:



2. Select the desired template and click OK. The element specifications of the chosen template will be applied to the script.

To Apply the Elements from Another Script or a Template not included in Final Draft

1. Click Apply a Template and the Template menu appears:



2. Hover the cursor over the down-pointing arrow to scroll to the bottom of the list and click Other;
3. The Open dialogue will appear;
4. Select the desired script or template and click OK. The element specifications of the chosen script or template will be applied to the script.

Standard Elements

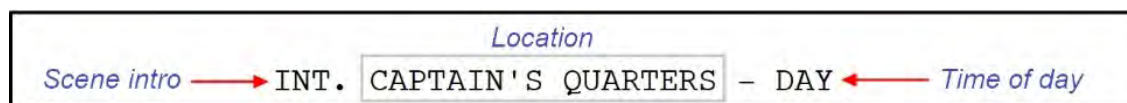
The basic screenplay elements are:

General

General elements are used for any text which does not fall within any of the standard elements.

Scene Heading (Slug Line)

A Scene Heading marks the beginning of a scene, describing where and when the scene takes place. Scene Headings are always written in uppercase. Traditionally, scene headings are the only element that have a scene number assigned to them. They are never “orphaned” at the bottom of a page but are placed at the beginning of the next page to stay with the action that follows.



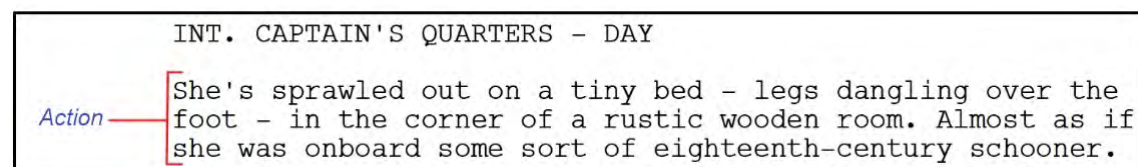
Scene intros indicate whether the scene is set inside or outside. The default scene intros are: INT (interior); EXT (exterior); I/E (interior/exterior).

Location indicates where the scene is to take place.

Time indicates when the scene is to take place.

Action

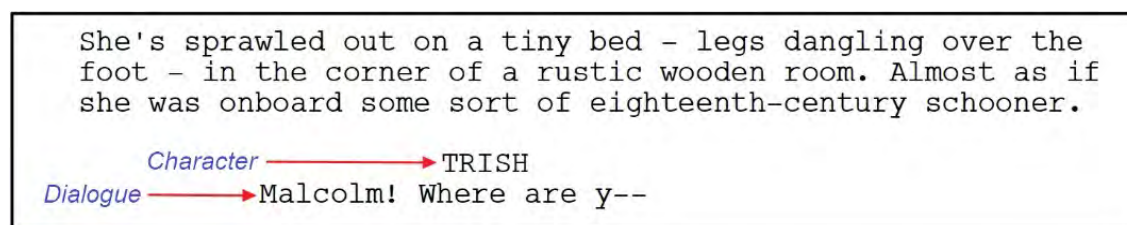
Action represents screen direction that tells what is happening in the scene. It may include physical and psychological action.



Character and Dialogue

A character always precedes dialogue to indicate who is doing the talking. Characters are always written in uppercase.

Dialogue represents a character's speech. It is always preceded by a character, which identifies the speaker.



Parenthetical

Parentheticals provide directions which precede or follow dialogue. They indicate an immediate action being taken by the speaker, or that the dialogue should be delivered in a certain way. Parentheticals should be no more than a few words.

| |
|----------------------------------------------------------------------------------------------------------------------------------|
| <p><i>Parenthetical</i> → (grabbing her head)</p> <p>TRISH Who are you? Where's my son? And where's that witch who--</p> |
|----------------------------------------------------------------------------------------------------------------------------------|



NOTE

When a parenthetical element is added, Final Draft automatically enters both the left and right parentheses and positions the cursor between them.

Transition

A Transition marks the end of a scene and may indicate how the passage between scenes takes place. They are always written in upper case. Some examples are CUT TO;, DISSOLVE TO;, and MATCH CUT TO:.

| |
|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <p style="text-align: right;">8.</p> <p>TRISH It's not <u>that</u> far. (beat) What... exactly happened anyway?</p> <p style="text-align: right;"><i>Transition</i> → DISSOLVE TO:</p> <p>INT. CHEMO WARD - <u>FLASHBACK</u></p> |
|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|

Shot

A shot is used to indicate a camera angle, camera movement or direction within a scene. Shots are always written in uppercase and behave and paginate just like scene headings, although they do not get numbered. They will not be “orphaned” at the bottom of a page but will be placed at the beginning of the next page to stay with the action that follows the shot description.

One warlock pulls a knife.

Shot → EXTREME CLOSEUP: THE ORNATE BLADE

KNIFE WARLOCK
What's your next trap?

Cast List

The Cast List feature is used in sitcoms to list which characters appear in a scene. The cast list appears directly below the Scene Heading. See [Cast List](#) for more information.

Cast list → INT. LIVING ROOM - DAY
(ELAINE, JERRY, KRAMER)

JERRY AND ELAINE WATCH TV.

JERRY

I don't like this show.

ELAINE

Neither do I.

KRAMER ENTERS AND HEADS FOR THE KITCHEN.

KRAMER

You got any old pudding? The kind
with the skin on top?

As characters are entered into the scene, their names automatically appear in the new Cast List element. When a character is removed from a scene, it is removed from the Cast List for that scene. For information adding a nonspeaking character to a scene's Cast List, see [Insert Nonspeaking Character](#).

Continueds and Extensions

Final Draft will automatically add a (CONT'D) after a character name if that character's speech is interrupted by an Action paragraph. Automatic Character Continueds are enabled by default and can be disabled under Document > Mores and Continueds.

A **character extension** indicates where the speech is "coming from" — offscreen, off camera, voice-over, telephone, etc.

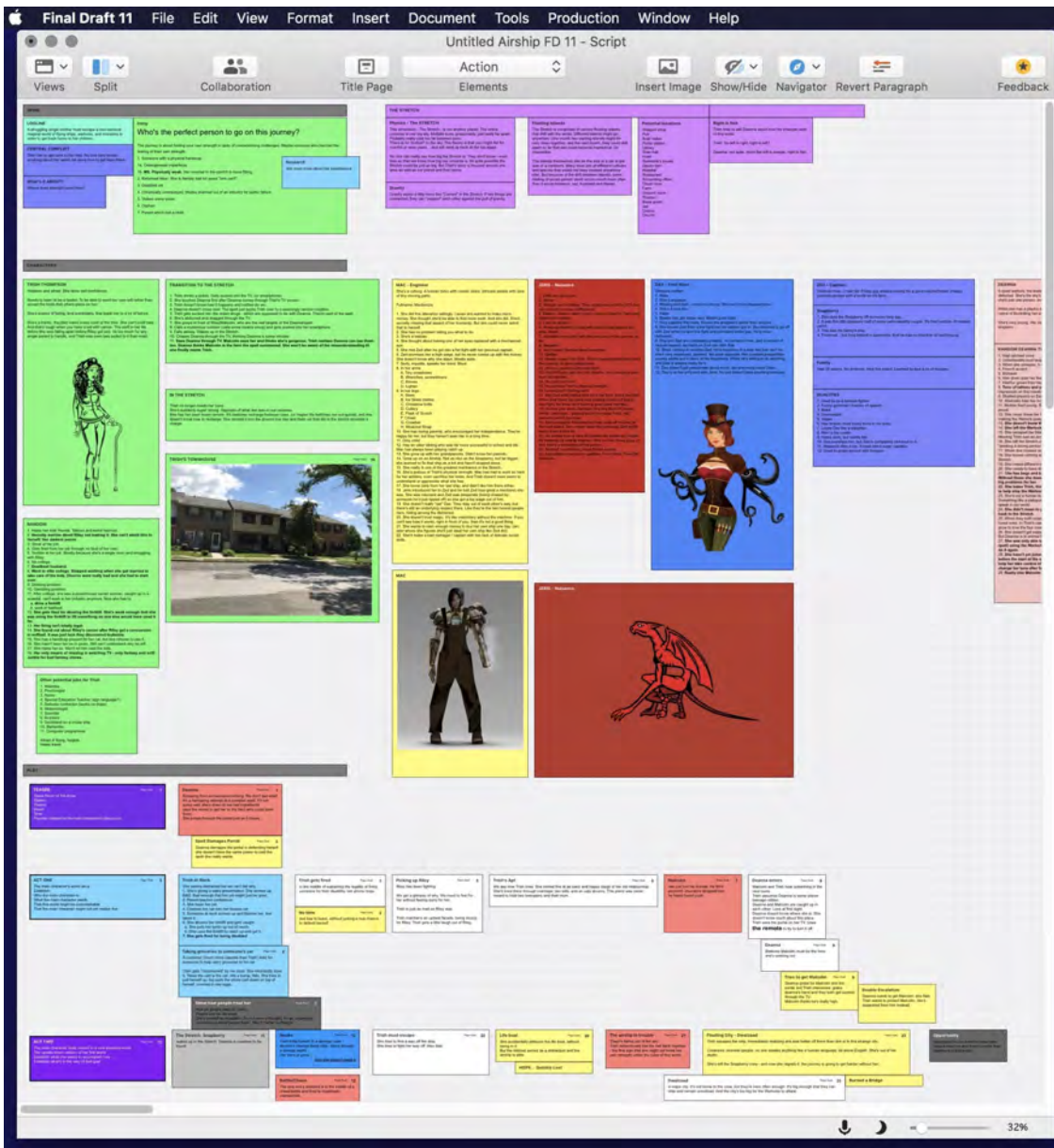
AGGRESSIVE WARLOCK (O.C.) ← *Character extension*
Don't let her get time to --

Beat Board and Story Map



To watch a tutorial video on the Beat Board, click [HERE](#) (internet connection required).

Displays a field in which the user may insert and arrange Beats and Structure Points.



Before they "go to pages" (write action and dialogue), many writers and writing teams first outline their stories using real or virtual cards to lay out the "beats" of a script and view them from a high altitude. The Beat Board allows the user to compile

and organize his / her ideas, notes, story points, scene fragments, scenes, sequences, acts, plot structure, the arc of a show season or even a series itself.

**TIP**

Open Final Draft, go to Help > Sample Scripts and choose one of the scripts. Open the Beat Board to see how the writer of Airship used the Beat Board to organize story, plot, theme, characterization and arcs.

The Beat Board offers two kinds of virtual cards: Beats and Structure Points. Beats generally contain any type of story content, whereas Structure Points are generally used to denote separate scenes, groups of scenes, sequences, acts, or other story or plot milestones. Structure Points have a thicker border than Beats.

Inserting a New Beat or Structure Point

To insert a new Beat or Structure Point, right-click or Control + click the Beat Board and choose New Beat or New Structure Point. A new Beat or Structure Point will be placed on the Beat Board at that location:



A new Beat may also be inserted by*

- Double-clicking anywhere on the Beat Board;
- Right-clicking anywhere on the Beat Board and then clicking New Beat;
- Pressing Command + Return on the keyboard;
- Going to the Insert menu and clicking New Beat.

A new Structure Point may also be inserted by

- Pressing Control + Shift + Enter on the keyboard.

Page Goal

Another way to create a Beat or Structure Point is to right-click or Control + click on the [Story Map](#) on a particular page marker and select New Beat or New Structure Point. A Beat or Structure Point marker will be created on the Story Map at that point and a new Beat or new Structure Point will also be placed on the Beat Board.

Note that in the upper right corner of the Beat or Structure Point a "Page Goal" (a number) is displayed. The Page Goal indicates the script page on which the user expects to write the content contained in the Beat or, in a Structure Point, the page on which the user wants a certain milestone in the story. This number is not editable, but if the marker is moved in the Story Map, the Page Goal on the Beat or Structure Point will be updated.

Example: If "The Necktie Scene" should start on Page 12, insert a Beat in the Story Map on Page 12 and title it accordingly.

Example: If there is a Structure Point with Page 25 as its Page Goal, to mark the first act break, and the first act break should now be on Page 28, drag the Structure Point marker in the Story Map to Page 28. The Page Goal in the Structure Point will be updated to 28.

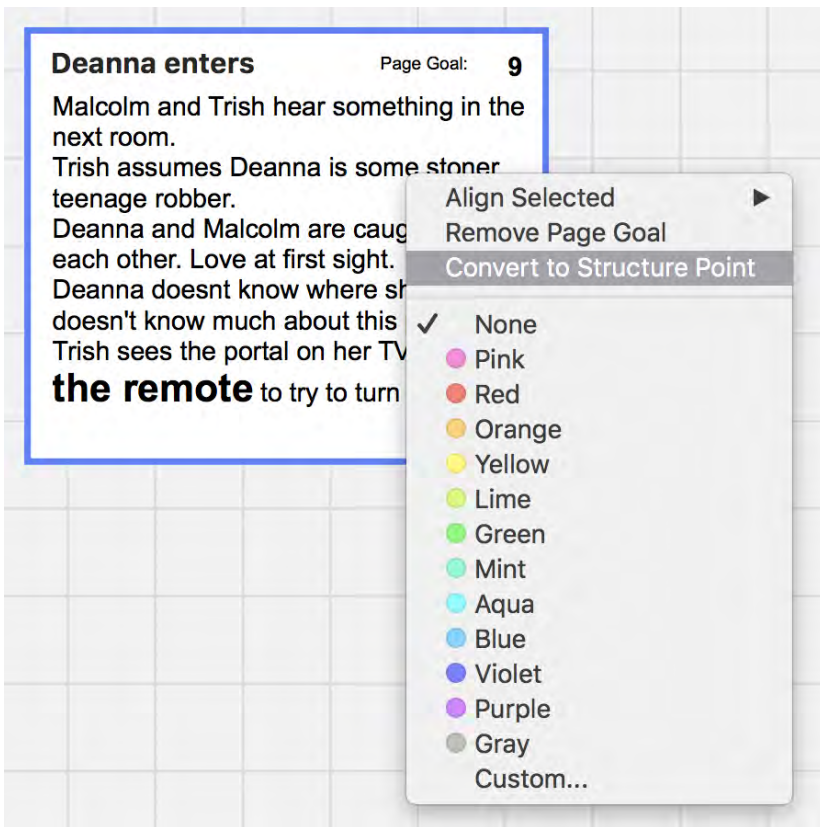
To remove the Page Goal from a Beat or Structure Point, right-click in the upper right of the Beat or Structure Point. From the context menu choose Remove Page Goal.

*Beats or Structure Points created in one of these ways will not have a Page Goal in the upper right corner.

To assign a Page Goal to a Beat or Structure Point after it has been created from the Beat Board and not the Story Map, drag it from the Beat Board to the desired "page" in the Story Map. A Beat or Structure Point marker will be placed at that location on the Story Map and the Page Goal will now be displayed in the Beat or Structure Point.

Converting a Beat to a Structure Point or Vice Versa

Right-click or Control + click on Beat or Structure Point and with the left mouse button choose the other:



Positioning and Sizing Beats or Structure Points

Beats and Structure Points may be dragged anywhere in the Beat Board with the left mouse button; they are not confined to columns and rows. To move a Beat or Structure Point, click onto it with the left mouse button, hold the left button down and drag it to the desired location. Note that when in drag mode, the cursor changes to the drag icon.

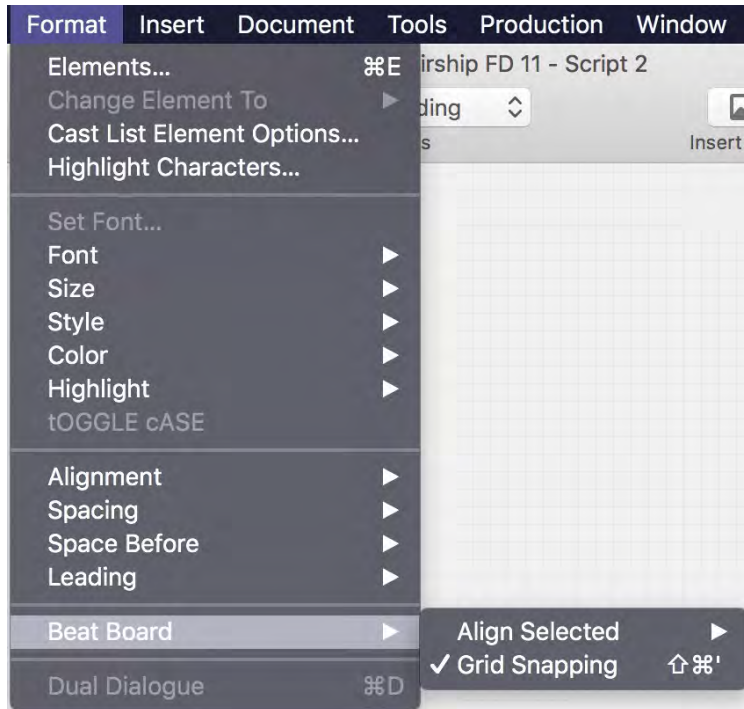
Beats and Structure Points can be resized or reshaped by hovering the cursor on any border or corner so that the double arrow appears, holding the left mouse button down and dragging inward or outward, right or left, up or down.

As more Beats or Structure Points are added or moved down or to the right, use the vertical and horizontal scroll bars to display further sections of the Beat Board.

To move a Beat or a Structure Point or a grouping of Beats or Structure Points (see [Multiple-Selecting Beats or Structure Points](#), below) to a section of the Beat Board that is not currently visible, drag the selection off the edge of the Beat Board and continue dragging. The Beat Board will move in the opposite direction of the drag (revealing more of the Beat Board) until the mouse button is released.

Grid Snapping

In the Format > Beat Board menu is Grid Snapping, an option to set the Beat Board to position a corner of a Beat / Structure Point, when it is moved, to the nearest vertical or horizontal grid line or the nearest mid-point between vertical or horizontal gridlines.



Entering Text

To enter text into the Title or Body field, click once on the Beat or Structure Point to select it (selection indicated by a blue border), then click again into the Title or Body field. Text may be entered or pasted when the blinking cursor is present in the field.

Text in the body field of a Beat / Structure Point may be modified by highlighting it and selecting a style or styles from the Format > [Text](#) section.

The font, size, style and color of text in the title field of a Beat or Structure Point may not be modified.

To move the blinking cursor from the Title field to the Body field, press the Tab key on the keyboard. To move the blinking cursor from the Body field to the Title field, press the Tab key again. If the cursor is in the Title field, Return will also move the cursor to the Body field.

Copying Text from Beats or Structure Points

Text in a Beat or Structure Point may be copied to another Beat or Structure Point, a script page, a Summary card or a text field in the Navigator. To copy Beat or Structure Point text, select the Beat or Structure Point and, on the keyboard, press Command + C. The text is now on the clipboard and may be pasted elsewhere.

Text can be pasted into a Beat or Structure Point from any source. If a Beat or Structure Point is selected and the blinking cursor is in a field, right-click in the field and choose Paste. Text can also be pasted with Command + V.

If it is pasted into a script page, the Beat or Structure Point's title will be inserted as a Scene Heading and the body will be inserted as Action.

If multiple Beats or Structure Points are selected and Command + C is chosen, and the text is pasted into a script page, the text will be placed on the page in the order of Beat or Structure Point selection.

There is no limit to the amount of text that can be entered into the body of a Beat or Structure Point; if there is too much text to be displayed in its entirety and the Beat or Structure Point has not been enlarged to accommodate it, use the Up or Down arrow keys or the Page Up / Page Down keys on the keyboard to scroll.

Dragging a Beat or Structure Point to a Script Page

If the screen is split and displays Normal, Page or Speed View in one panel and the Beat Board in the other, text may be copied from a Beat or Structure Point by dragging the Beat or Structure Point to the desired location on a script page. The Beat or Structure Point's title will be inserted as a Scene Heading and the body will be inserted as Action.

BELOW:

A much larger FLOATING ISLAND - complete with mountains, rivers, forests - and the Snapper is HEADED STRAIGHT FOR IT.

SAVING THE SHIP

Dangling from a rope, Trish climbs all the way back to the deck.]

MAC
Will you all shut up? We have to unfurl the sails. Now!



The Beat or Structure Point will remain on the Beat Board after the drag.

Dragging Selected Script Text to the Beat Board

If the screen is split and displays Normal, Page or Speed View in one panel and the Beat Board in the other, script text may be selected and dragged onto the Beat Board. A new Beat will be created at the end of the drag that contains the selected

script text. The selected text will not be removed from the script page and the text in the new Beat will retain its original formatting from the script page. This function is especially useful for storing content for later use.



TIP

Create a “trim bin” area on the Beat Board for bits of your script that you’re not sure you want to keep. Assign a color to these Beats so you can easily identify them.

Coloring Beats or Structure Points

A Beat or Structure Point may be colored by right-clicking into it and choosing a color from the context menu. Suggested schemes include color-coding groups of Beats or Structure Points by location, time of day, presence of a particular character or characters, type of scene, related scenes, or by sequence or act.

When a Beat or Structure Point is colored, its corresponding Beat or Structure Point marker in the Story Map (if any) also takes on that color.

Multiple-Selecting Beats or Structure Points

Beats or Structure Points may be multiple-selected by drawing a box around the desired Beats or Structure Points with the mouse. Once several have been selected, they can be moved, colored or deleted as a group. Note that there is no confirmation dialogue when deleting. To release the selection of a group, click anywhere else in the field. Text may be copied from multiple Beats or Structure Points and pasted in other locations; the text will paste in as a single block.

Beats or Structure Points may also be multiple-selected by holding down the Command key and clicking desired Beats or Structure Points. The order in which they are selected will determine the paste order if their contents are to be pasted elsewhere.

Align Selected

To quickly arrange Beats / Structure Points, the Format menu and the context menu (right-click) offer the following commands: GRAPHICS

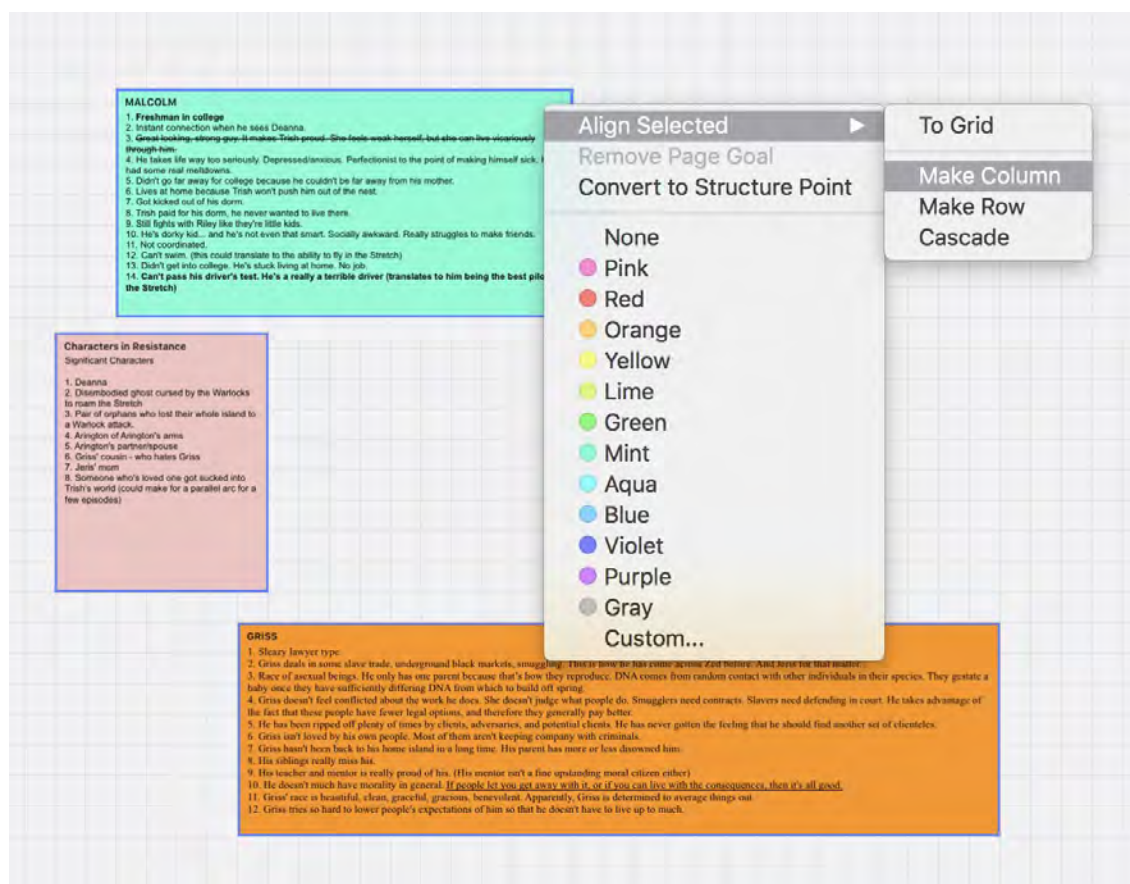
To Grid

A single Beat / Structure Point can be aligned with the nearest gridline. The Align Selected > To Grid command will move the selected Beat / Structure Point to the closest horizontal or vertical grid line.

When multiple Beats / Structure Points are selected, this command will move all selected Beats / Structure Points to the closest horizontal or vertical grid line.

Make Column

When multiple Beats / Structure Points are selected, Align Selected > To Grid > Make Column will arrange all selected Beats / Structure Points in a vertical line. The column will be moved to the nearest blank section of the Beat Board so that existing Beats / Structure Points are not blocked.



MALCOLM

1. Freshman in college
2. Instant connection when he sees Deanna.
3. ~~Great-looking, strong guy. It makes Trish proud. She feels weak here, but she can live vicariously through him.~~
4. He takes life way too seriously. Depressed/anxious. Perfectionist to the point of making himself sick. He's had some real meltdowns.
5. Didn't go far away for college because he couldn't be far away from his mother.
6. Lives at home because Trish won't push him out of the nest.
7. Got kicked out of his dorm.
8. Trish paid for his dorm, he never wanted to live there.
9. Still fights with Riley like they're little kids.
10. He's dorky kid... and he's not even that smart. Socially awkward. Really struggles to make friends.
11. Not coordinated.
12. Can't swim. (this could translate to the ability to fly in the Stretch)
13. Didn't get into college. He's stuck living at home. No job.
14. **Can't pass his driver's test. He's a really a terrible driver (translates to him being the best pilot in the Stretch)**

Characters in Resistance

Significant Characters

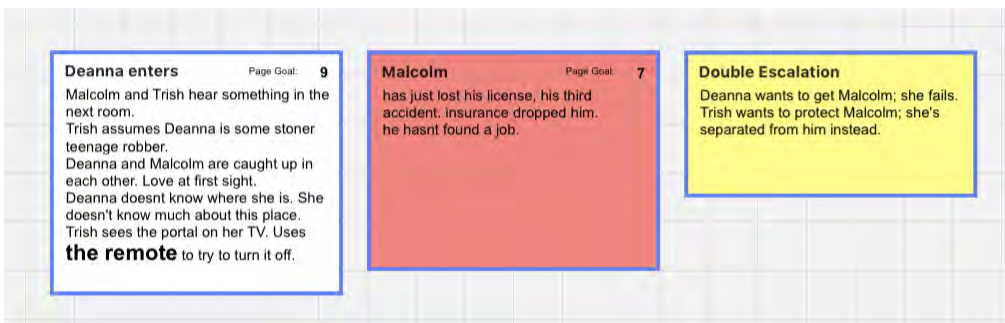
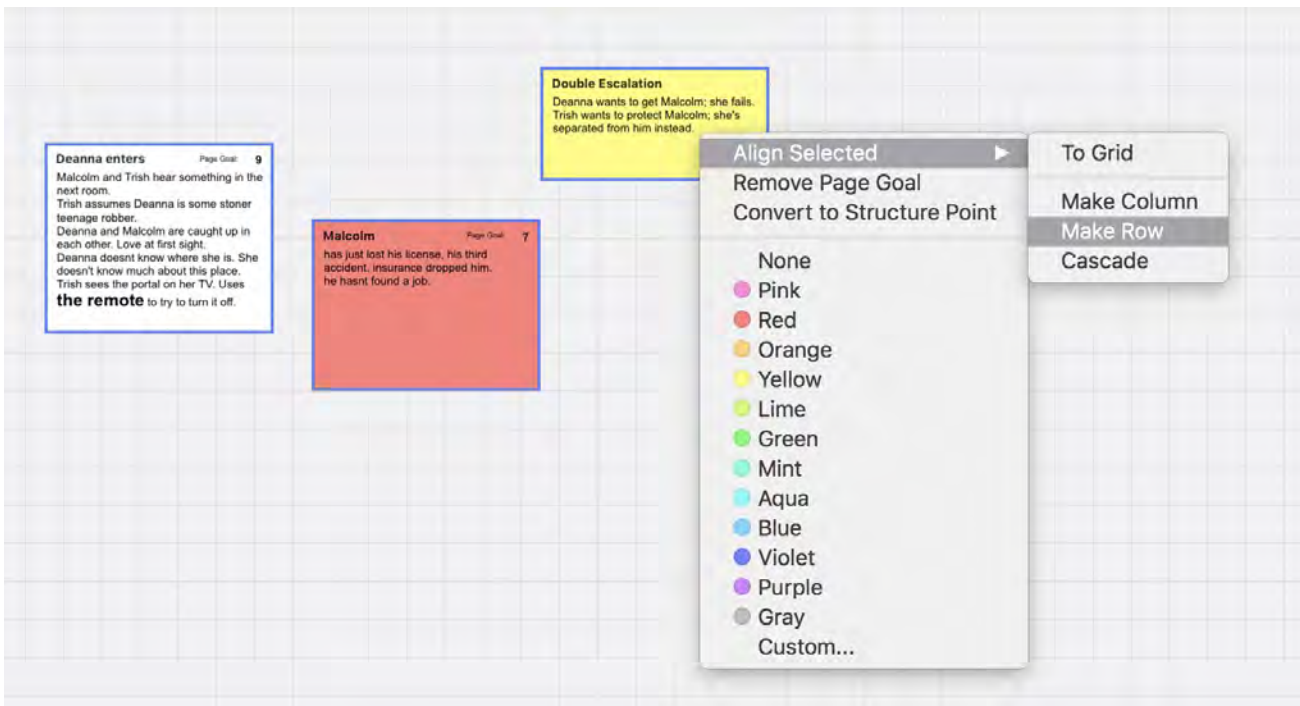
1. Deanna
2. Disembodied ghost cursed by the Warlocks to roam the Stretch
3. Pair of orphans who lost their whole island to a Warlock attack.
4. Arington of Arington's arms
5. Arington's partner/spouse
6. Griss' cousin - who hates Griss
7. Jeris' mom
8. Someone who's loved one got sucked into Trish's world (could make for a parallel arc for a few episodes)

GRISS

1. Sleazy lawyer type.
2. Griss deals in some slave trade, underground black markets, smuggling. This is how he has come across Zed before. And Jeris for that matter.
3. Race of asexual beings. He only has one parent because that's how they reproduce. DNA comes from random contact with other individuals in their species. They gestate a baby once they have sufficiently differing DNA from which to build off spring.
4. Griss doesn't feel conflicted about the work he does. She doesn't judge what people do. Smugglers need contracts. Slavers need defending in court. He takes advantage of the fact that these people have fewer legal options, and therefore they generally pay better.
5. He has been ripped off plenty of times by clients, adversaries, and potential clients. He has never gotten the feeling that he should find another set of clientele.
6. Griss isn't loved by his own people. Most of them aren't keeping company with criminals.
7. Griss hasn't been back to his home island in a long time. His parent has more or less disowned him.
8. His siblings really miss his.
9. His teacher and mentor is really proud of his. (His mentor isn't a fine upstanding moral citizen either)
10. He doesn't much have morality in general. If people let you get away with it, or if you can live with the consequences, then it's all good.
11. Griss' race is beautiful, clean, graceful, gracious, benevolent. Apparently, Griss is determined to average things out.
12. Griss tries so hard to lower people's expectations of him so that he doesn't have to live up to much.

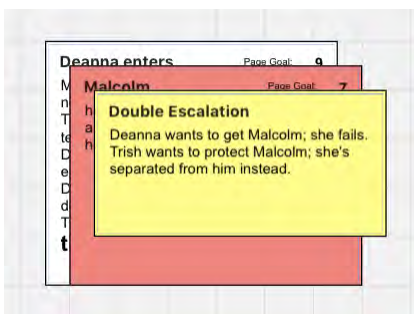
Make Row

When multiple Beats / Structure Points are selected, Align Selected > To Grid > Make Row will arrange all selected Beats / Structure Points in a horizontal line. The row will be moved to the nearest blank section of the Beat Board so that existing Beats / Structure Points are not blocked.



Cascade

When multiple Beats / Structure Points are selected, Align Selected > To Grid > Cascade will arrange all selected Beats / Structure Points in in this overlapping formation:



**NOTE**

Beats and / or Structure Points that have been arranged by any of the above commands are not joined as a unit. Beats and / or Structure Points can at any time be moved away from the arrangement into which they were placed.

Deleting Beats or Structure Points

To delete a Beat or Structure Point, click into the upper right-hand corner so that it is selected (blue outline) but it is not in text-edit mode (no blinking cursor). Press Delete on the keyboard or right-click on a Beat or Structure Point marker in the Story Map and choose Remove.

Zooming the Beat Board

The Beat Board may be reduced or enlarged to display more or less of the content area. To zoom:

Mouse and Scroll Wheel

If a mouse with a scroll wheel is being used, hold down the Command key and scroll up or down with the scroll wheel.

Keyboard

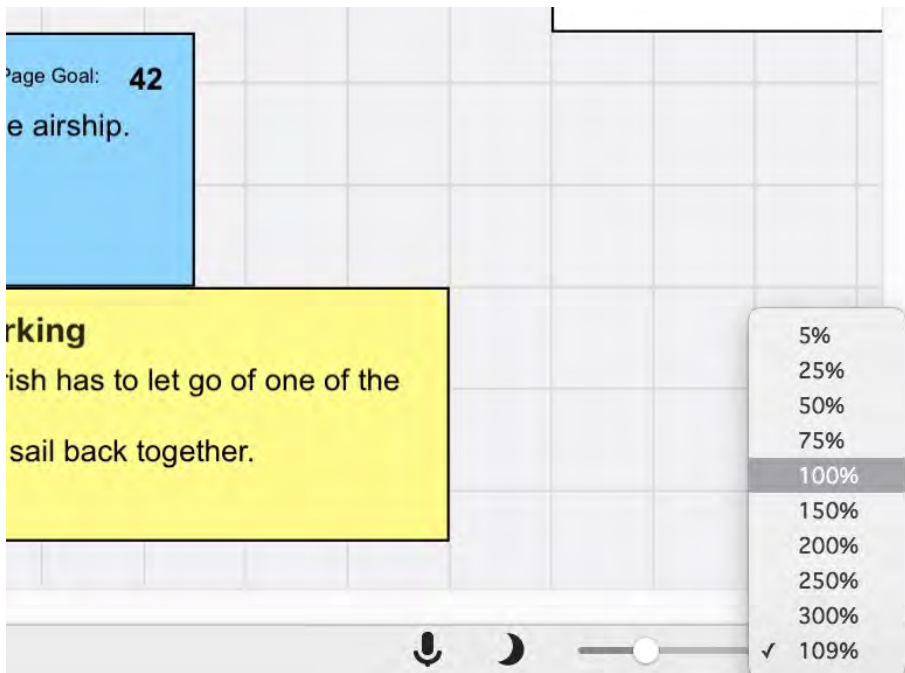
Hold down the Control key and press the plus or minus keys on the right-hand side of an extended keyboard.

Menu

Go to View > Zoom Story Map to choose a pre-set zoom size.

View Mini-Bar

At the bottom right of the application window, use the slider to zoom in and out or click on the current zoom setting, displayed as a percentage, and choose a pre-set zoom size from the drop-down menu.



Images on the Beat Board


The Beat Board can display images – storyboards, lighting schematics, headshots, location ideas, wardrobe choices, etc.

Supported graphics formats are .GIF, .JPG, .JPEG and .PNG.

TRISH THOMPSON
 Helpless and afraid. She lacks self-confidence.
 Needs to learn to be a leader. To be able to exert her own will rather than accept the limits that others place on her.
 She's scared of failing. And predictably, that leads her to a lot of failure.
 She's a frantic, frazzled manic mess most of the time. She can't multi task. And that's tough when you have a kid with cancer. The stuff in her life before this was falling apart before Riley got sick. Its too much for any single parent to handle, and Trish was even less suited to it than most.




DAX - First Mate
 Octopus woman
 1. Mute
 2. Sign Language
 3. Missing one limb - ends in a stump. She lost it to a disease/curse
 4. She's a total bro
 5. Asian
 6. Bowler hat, pin stripe vest. Steam punk style
 7. Very capable first mate. Knows the snappers better than anyone
 8. She knows Zed from a bar fight her old captain got in. Dax decided to go off with Zed when he won the fight and promised better pay. He's never delivered.
 9. She and Zed are completely platonic no romance here, just a version of mutual respect, as much as Zed can offer that.
 10. She's coming to worship Zed. He's impulsive in a way she just can't be. she's very measured, planned, his polar opposite. Her constant preparation usually works out in favor of his impulsivity. While he's willing to do anything, and Dax is always ready for it.
 11. Dax doesn't get passionate about much, but she really hates Griss.
 12. Dax is at her wife's end with Jere. He just doesn't take anything seriously



To insert an image, right-click or Control + click on the Beat Board and choose New Beat from Image. A standard Open dialogue box will appear, allowing the user to navigate to and select an image. Locate the image and double-click it; a new Beat containing the image will be created on the Beat Board at that location.

Alternately, an image may be dragged from a folder directly onto the Beat Board to create a new Beat containing that image. The name of the graphics file will be the title of the Beat.

Insert > Image will open a standard Open dialogue and allow the user to navigate to and select an image. Locate the image and double-click it; a new untitled Beat containing the image will be inserted at the upper left of the Beat Board.

Beats containing images behave identically to Beats and Structure Points containing text – they may be resized, colored, dragged to a script page, etc.



IMPORTANT *Images larger than 1mb in size are not recommended. If a script file contains many large image files, program performance may be affected.*

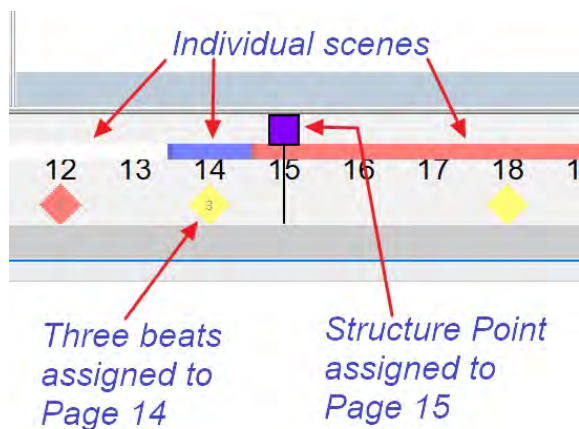
Story Map



VIDEO *To watch a tutorial video on the Story Map, click [HERE](#) (internet connection required).*

Story Map is an outlining tool that allows the user to lay out story beats and story milestones in a linear fashion. The numbers in the Story Map correspond to page numbers in a script and the user can place markers representing Beats and Structure Points anywhere on the Story Map.

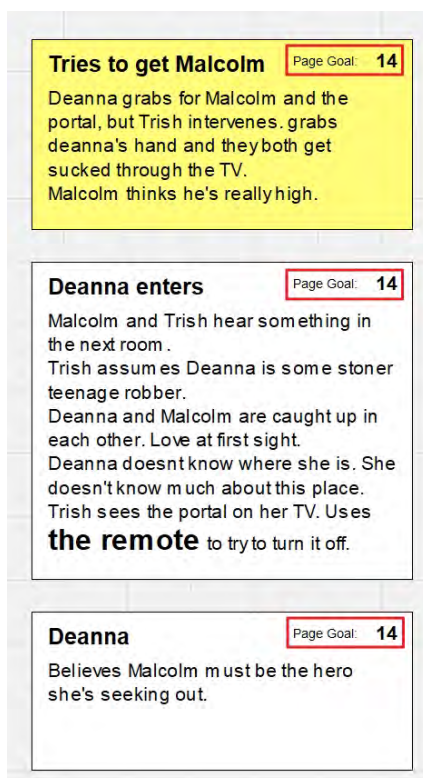
To insert a new Beat or Structure Point marker, right-click on a desired page number marker in the Story Map and choose New Beat or New Structure Point. A new Beat or Structure Point marker will be placed in the Story Map at that location:



A new Beat or Structure Point will also be placed on the Beat Board, ready to be given a title. The new Beat or Structure Point will have that page number as its [Page Goal](#). See [The Beat Board](#) for more information on using the Beat Board.

An existing Beat or Structure Point marker may be dragged from one location to another along the Story Map, which changes its Page Goal. The corresponding Beat or Structure Point on the Beat Board will reflect the new Page Goal.

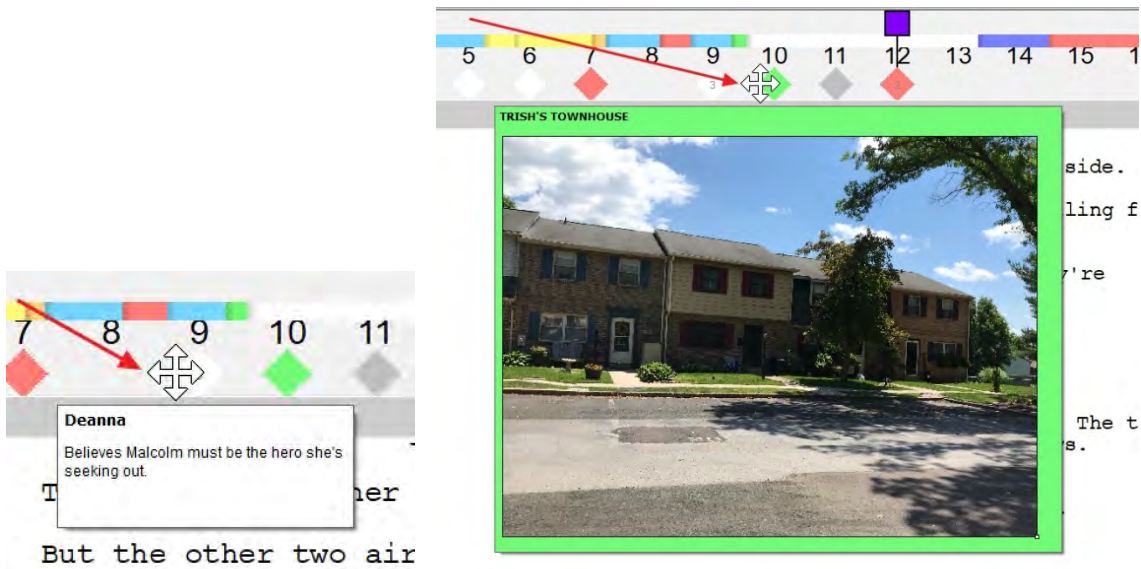
If more than one Beat or Structure Point is associated with a particular page, the Beat or Structure Point marker in the Story Map will display the number of Beats or Structure Points:



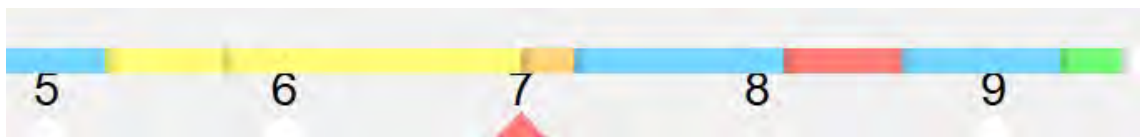
The image shows a screenshot of a Beat Board interface. It contains three distinct Beat or Structure Point entries, each with a title, a description, and a 'Page Goal' of 14. The first entry is highlighted in yellow. The second entry has a red box around the 'Page Goal' label. The third entry also has a red box around the 'Page Goal' label.

| | |
|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------|
| Tries to get Malcolm | Page Goal: 14 |
| Deanna grabs for Malcolm and the portal, but Trish intervenes. grabs deanna's hand and they both get sucked through the TV. Malcolm thinks he's really high. | |
| Deanna enters | Page Goal: 14 |
| Malcolm and Trish hear something in the next room. Trish assumes Deanna is some stoner teenage robber. Deanna and Malcolm are caught up in each other. Love at first sight. Deanna doesn't know where she is. She doesn't know much about this place. Trish sees the portal on her TV. Uses the remote to try to turn it off. | |
| Deanna | Page Goal: 14 |
| Believes Malcolm must be the hero she's seeking out. | |

When the cursor is held over a Beat or Structure Point marker, a window will appear containing the text in the corresponding Beat or Structure Point:

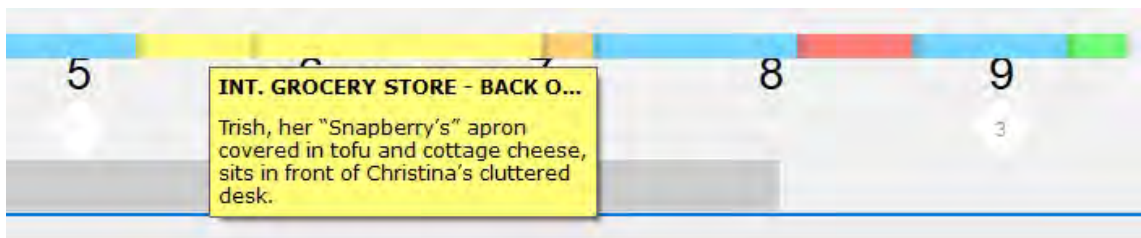


Written scenes are represented on the Story Map by blocks that reflect a scene's color, if a color has been assigned:



The location and length of a block corresponds to the scene's starting page number and the number of pages it spans.

Hover the cursor over a block to display the scene contents ("Trish's Bedroom," in the above example). In Page View, double-clicking on a scene in the Story Map scrolls the displayed page to that scene.

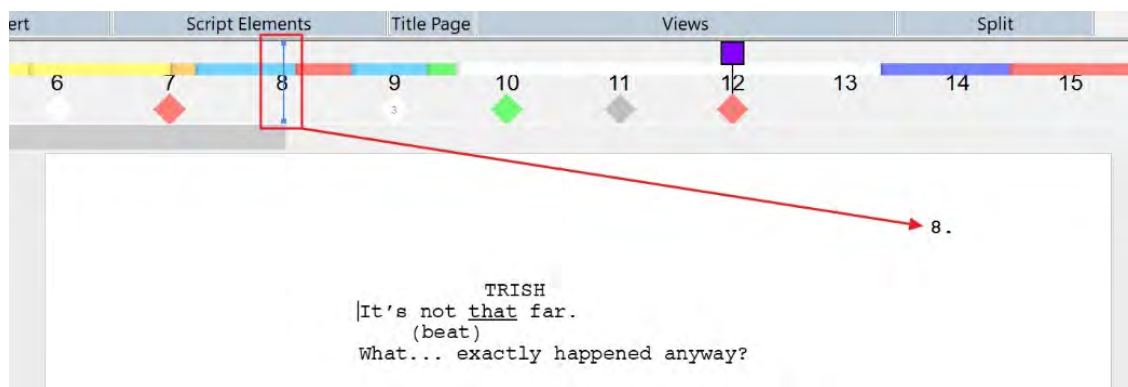


Navigation

Double-click on a Beat or Structure Point marker to move the Beat Board so that the Beat or Structure Point associated with the double-clicked marker is displayed at the center of the screen. The Beat or Structure Point will also be selected (blue border).

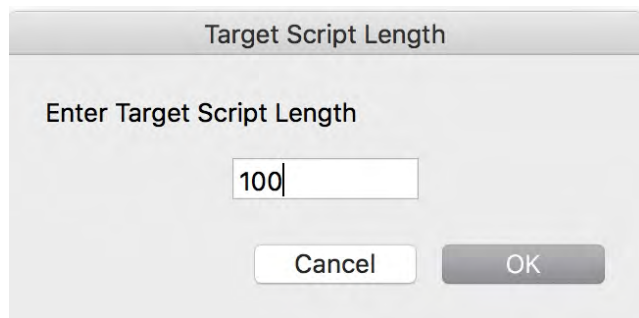
Location Indicator

The script page containing the cursor is indicated in the Story Map by a blue line. If the cursor is placed on a different page, the Location Indicator will move to the new page marker.



Target Script Length

The Story Map defaults to 120 pages, considered the average feature film script length. Double-click or right-click anywhere in the Story Map to adjust the target script length (the number of pages represented):



The more pages there are, the longer the Story Map will be. If a script is longer than the target script length, the hash marks and Page Goals in the Story Map will appear in red.

If a locked script has A pages, they will appear as gold hash marks.

If a locked script has dashed / deleted pages (i.e. "page 9-10"), the corresponding area of the Story Map will not display a scene content tooltip.

Enlarge or reduce the size of the Story Map under View > [Zoom Story Map](#).

**TIP**

*To work with percentages rather than pages, set the Target Script Length to **100**. Now each hash mark represents 1% of the total project rather than page numbers. For example, placing a Beat or Structure Point at 33 means that it occurs a third of the way in, regardless of how many pages precede that Beat or Structure Point.*

Menu

Right-click or Control + click on a Beat or Structure Point marker to display a context menu:

- **New Beat** -- places a new Beat in the Beat Board and a new Story Map marker at that page number location. The Beat will have that page number as its Page Goal.
- **New Structure Point** -- places a new Structure Point in the Beat Board and a new Story Map marker at that page number location. The Structure Point will have that page number as its Page Goal.
- **Show** -- moves the Beat Board so that the associated Beat or Structure Point is displayed at the center of the screen. The Beat or Structure Point will also be selected (blue border). This command is identical to double-clicking a Beat / Structure Point marker.
- **Remove** -- removes the Beat or Structure Point marker from the Story Map and the associated Beat or Structure Point from the Beat Board.
- **Change Target Script Length** -- see above.
- **Hide Story Map** -- removes the Story Map from the application display. To show the Story Map, go to View > Show Story Map.

Right-click anywhere in the Story Map to display the above menu but without the options to Show or Remove a Beat or Structure Point.

Navigator

The Navigator is a tool that displays a variety of information about the currently-open script.

- [Navigator > Scenes](#)
- [Navigator > ScriptNotes](#)
- [Navigator > Characters](#)
- [Navigator > Tags](#)
- [Showing / Hiding the Navigator](#)

Navigator > Scenes



VIDEO

To watch a tutorial video on Scene Navigator, click [HERE](#) (internet connection required).

If the Navigator is not open, go to Tools > Show Navigator. The Navigator panel will be displayed, open to the Scenes tab. The script used in the examples below is found in Final Draft under Help > Sample Scripts > Shooting Script.

| Order | Title | Intro | Location | Time | Length | TRISH | TRISH'S ARC |
|-------|-----------------------------|-------|-------------------------|----------|--------|-------|-------------------|
| 1 | Deanna's desperate esc... | INT | LAVA TUBE | NIGHT | 2/8 | | |
| 2 | Deanna's last-ditch spell | INT | VOLCANIC CORE | NIGHT | 2 3/8 | | |
| 3 | Trish's mundane struggle | BEEP | | | 1/8 | ✗ | |
| 4 | Her terrible job | INT | SNAPBERRY'S GROCERY ... | OUR... | 1 | 💬 | |
| 5 | The Great Shopping Car... | EXT | PARKING LOT | DAY | 4/8 | 💬 | |
| 6 | Fired | INT | GROCERY STORE - BAC... | DAY | 1 2/8 | 💬 | |
| 7 | Phone call with doc | EXT | PARKING LOT | DAY | 2/8 | 💬 | |
| 8 | Riley talks about what h... | INT | PRIUS | LATER | 1 | 💬 | Trish realizes... |
| 9 | Riley at her low | INT | CHEMO WARD | FLASH... | 3/8 | | |
| 10 | Trish understands | INT | PRIUS | BACK... | 5/8 | 💬 | |
| 11 | The disappointing home | EXT | TOWNHOUSE COMPLEX | MOME... | 3/8 | 💬 | |
| 12 | Deanna's Entrance and... | INT | TRISH'S TOWNHOUSE | CONTI... | 3 5/8 | 💬 | Her lowest low. |
| 13 | She wakes up in a stran... | INT | CAPTAIN'S QUARTERS | DAY | 1 2/8 | 💬 | The world spir... |
| 14 | | EXT | AIRSHIP DECK | DAY | 6 3/8 | 💬 | |
| 15 | Botching escape - Accid... | INT | AIRSHIP | ENGIN... | 1 4/8 | 💬 | She's despera... |
| 16 | The Snapberry plummets | EXT | AIRSHIP | | 1 4/8 | 💬 | Trish acts cou... |
| 17 | Run from the Snapberry | | TRISH | | 1 3/8 | 💬 | |

Heading: INT. LAVA TUBE - NIGHT

Title: Deanna's desperate escape

Color: Red

Scene Summary:

Deanna's running for her life



NOTE

All Navigator tabs operate the same way, regardless of which tab is chosen. Most options, configuration and navigation to and from are identical.

This view contains a table of the scenes in the active script. Each row of the table corresponds to a scene in the script. The highlighted row in the Navigator corresponds to the currently-selected scene in the active script. If multiple scenes are selected in the active panel, the highlighted row corresponds to the last scene added to the selected scenes. If another script is made active, the Navigator displays the scenes in the new active script.

Navigating to a Scene

Double-clicking a scene in the Navigator will display that scene in the active panel (see the [Panels](#) section). If the active panel shows script pages (Page/Normal View), the scene chosen in the Navigator will be displayed at the top of the screen and the blinking cursor will be placed at the beginning of that scene.

Untitled Airship FD 11 - Shooting Script

Views Split Collaboration Title Page Scene Heading Elements Insert Image Show/Hide Navigator Feedback

7 EXT. PARKING LOT - DAY 7

Trish passes two former coworkers cleaning up the Great Grocery Cart Spill of Ten Minutes Ago.

TRISH
(on phone)
Wait. Evelyn. Please. I'm on my way. What do you mean 'fighting?'

8 INT. PRIUS - LATER

Trish drives an old Prius that's s...
mail and old fast food bags are ev...
homeless person lives in the front

Navigator

Scenes ScriptNotes Characters

Filter by...

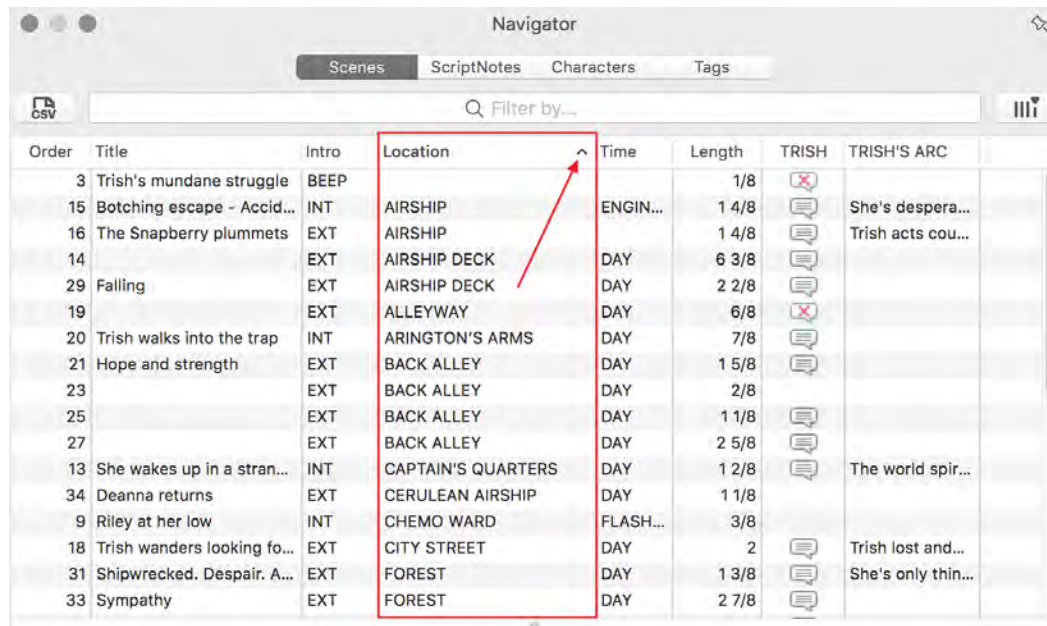
| Order | Title | Intro | Location | Time |
|-------|-----------------------------|-------|------------------------|--------|
| 1 | Deanna's desperate esc... | INT | LAVA TUBE | NIGHT |
| 2 | Deanna's last-ditch spell | INT | VOLCANIC CORE | NIGHT |
| 3 | Trish's mundane struggle | BEEP | | |
| 4 | Her terrible job | INT | SNAPBERRY'S GROCERY... | OUR... |
| 5 | The Great Shopping Car... | EXT | PARKING LOT | DAY |
| 6 | Fired | INT | GROCERY STORE - BAC... | DAY |
| 7 | Phone call with doc | EXT | PARKING LOT | DAY |
| 8 | Riley talks about what h... | INT | PRIUS | LATER |

If the active panel is set to an Index Card view, the card of the scene chosen in the Navigator will be positioned at the top of the screen and highlighted.

Conversely, wherever the blinking cursor is placed in a script page or whichever card is clicked on in an Index Card panel, that scene will be highlighted in the Navigator.

Sorting Scenes

Sort the scenes by any column in either ascending or descending order. To sort by a column: Click on the header of the column to be sorted. The triangle indicates whether the column is currently sorted by ascending (arrow up) or descending (arrow down) order.

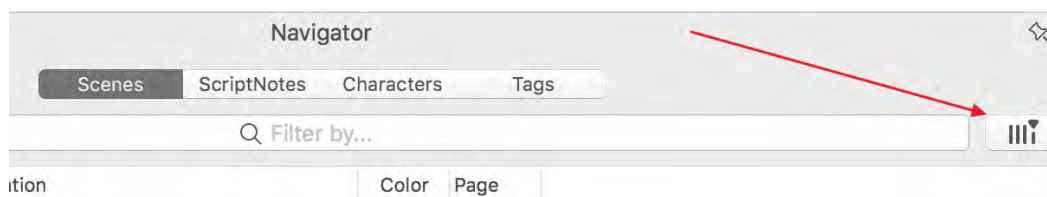


| Order | Title | Intro | Location | Time | Length | TRISH | TRISH'S ARC |
|-------|-----------------------------|-------|--------------------|----------|--------|-------|--------------------|
| 3 | Trish's mundane struggle | BEEP | | | 1/8 | ✗ | |
| 15 | Botching escape - Accid... | INT | AIRSHIP | ENGIN... | 1 4/8 | 💬 | She's despera... |
| 16 | The Snapberry plummets | EXT | AIRSHIP | | 1 4/8 | 💬 | Trish acts cou... |
| 14 | | EXT | AIRSHIP DECK | DAY | 6 3/8 | 💬 | |
| 29 | Falling | EXT | AIRSHIP DECK | DAY | 2 2/8 | 💬 | |
| 19 | | EXT | ALLEYWAY | DAY | 6/8 | ✗ | |
| 20 | Trish walks into the trap | INT | ARINGTON'S ARMS | DAY | 7/8 | 💬 | |
| 21 | Hope and strength | EXT | BACK ALLEY | DAY | 1 5/8 | 💬 | |
| 23 | | EXT | BACK ALLEY | DAY | 2/8 | | |
| 25 | | EXT | BACK ALLEY | DAY | 1 1/8 | 💬 | |
| 27 | | EXT | BACK ALLEY | DAY | 2 5/8 | 💬 | |
| 13 | She wakes up in a stran... | INT | CAPTAIN'S QUARTERS | DAY | 1 2/8 | 💬 | The world spir... |
| 34 | Deanna returns | EXT | CERULEAN AIRSHIP | DAY | 1 1/8 | | |
| 9 | Riley at her low | INT | CHEMO WARD | FLASH... | 3/8 | | |
| 18 | Trish wanders looking fo... | EXT | CITY STREET | DAY | 2 | 💬 | Trish lost and... |
| 31 | Shipwrecked. Despair. A... | EXT | FOREST | DAY | 1 3/8 | 💬 | She's only thin... |
| 33 | Sympathy | EXT | FOREST | DAY | 2 7/8 | 💬 | |

Example: To group scenes by location intro (interior or exterior), click on the Intro column header. All exterior scenes (EXT) will be displayed at the top of the list, followed by all interior scenes (INT). To reverse this order, click the Intro column header and all the INT scenes will be displayed at the top of the list.

Adding and Removing Columns

To add a column, click the Column icon on the right of the Filter by... field:



A context menu will appear with column choices ("Show..."), depending on which Navigator tab is active.

The currently displayed columns will be listed; to remove a column, click the menu item.

The Columns

The Scenes section of the Navigator can display the following columns:

Show Character... presents a list of the characters in the script, which, when one is selected, will be displayed as a column header. Scenes in which that character has dialogue will be denoted by a dialogue bubble icon; scenes in which that character appears but does not speak will be denoted by a dialogue bubble icon with a red X.

A column may be added for as many characters as are needed. Character columns must be added one at a time; multiple-selecting from this dropdown menu is not supported.

Show Character Arc... presents a list of the characters in the script, which, when one is chosen, will be displayed as a field which displays text written about that character in the selected scene. Character arc notes are entered in the [Character Arc](#) window.

The **Order** column displays the numerical order each scene appears in the script, (e.g., the first scene in the script has a "1" in the Order column, the second scene in the script has a "2" in the Order column, etc.). Note that the Order is not the same thing as the scene number (See [Scene Numbers](#)).

The **Color** column displays the scene color. A color may be assigned to each scene to make scenes easier to group and sort. See the Scenes section [below](#) for information on how to assign or change a scene's color.

The **Intro, Location and Time** columns display parts of the scene heading for each scene. The Intro column displays the scene intro (either INT or EXT), the Location column displays the name of the location and the Time column displays the time of day.

The **Length** column displays the length, in pages, to the nearest 1/8th of a page, of each scene.

The **Page** column displays the starting page number for each scene. The Scene # column displays the scene number for each scene, if scene numbers have been generated. See [Scene Numbers](#) for information on how to generate scene numbers.

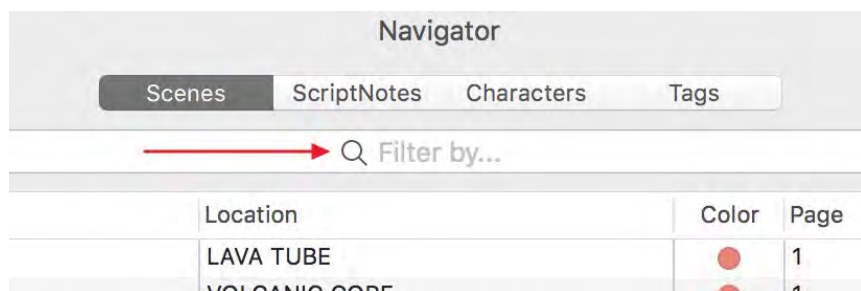
The **Scene #** column displays scenes' numbers, if they have been numbered.

The **Time** column displays the time the scene takes place, per the scene heading – examples are Day, Night, Afternoon, etc.

The **Title** column displays the title of each scene. The title is a short text label you can assign to a scene, in addition to the scene heading and summary, to make it easier to identify. See the section below on the [Scene Properties](#) section for how to enter and edit a scene title.

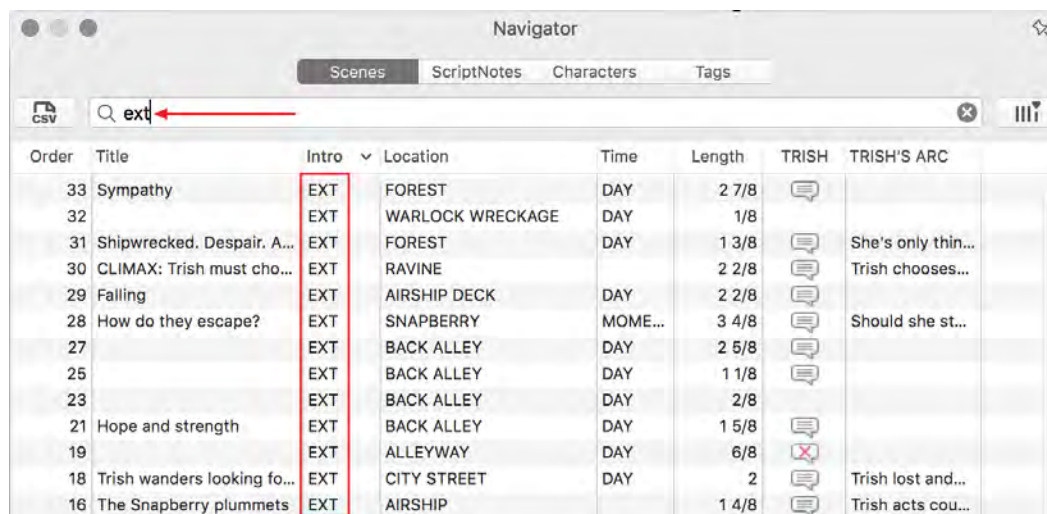
Filter By...

The Navigator can display scenes based on search criteria entered into the Filter by... field at the top of the panel:



Place the blinking cursor into the Filter by... field by clicking the mouse one time in that space. Type a search parameter such as "ext." or "int." (without quotes), a location, a time of day, a character name or a word from a scene summary. As more text is entered, scenes containing the search term entered will be displayed.

Example: Type the letters "ext (without quotes) into the Filter by... field and only scenes that contain that letter combination in the scene heading or in the scene summary will be displayed.



If more letters are entered into the search box, the search becomes more specific.

To view all scenes again, delete the search term from the Filter by... field. The Filter by... field does not search for individual words in action or dialogue.

Scene Properties / Characters in Scene / Character Arc Beats

The lower panel of the Navigator allows the user to add information about a scene that is not displayed on the script page. This information can be helpful in organizing, structuring and tracking the many scenes that comprise a script and the characters in those scenes.

Title

The user can, if desired, assign a short title to a scene in order to reference it quickly and easily. Click into the Title field to enter or edit text and click anywhere outside the edit field to apply the change. The Title field is blank until text is entered.

Examples of scene titles are “The Necktie Scene,” “The Bicycle Accident” or “Bob Meets Sue.”

Color

The user can, if desired, assign a color to a scene. Assigning a color to a scene or group of scenes enables the user to organize scenes into groups or categories. They can then be sorted by color in the Navigator. The Scene View and Index Card panels also display each scene’s color.

To assign a color to a scene, right-click or Control + click in a card, click on the color dropdown menu and select the desired color. This color will be applied to the scene immediately. If multiple scenes are selected, the new color applies to all of the selected scenes.

Examples of how colors can be used to organize scenes are:

- All A-story scenes are red, B-story scenes are green and C-story scenes are purple;
- All park scenes are red, all restaurant scenes are green and all hotel scenes are purple;
- All Bob scenes are red, all Sue scenes are green and all Fred scenes are purple.

Scene Summary

The user can, if desired, describe in greater detail what happens in a scene. This is particularly useful at the story construction stage of the writing. The scene summary will appear in the Index Card summary view. Click into the Summary field to enter or edit text and click anywhere outside the edit field to apply the change. The scene summary field is blank until text is entered.

An example of a summary is:

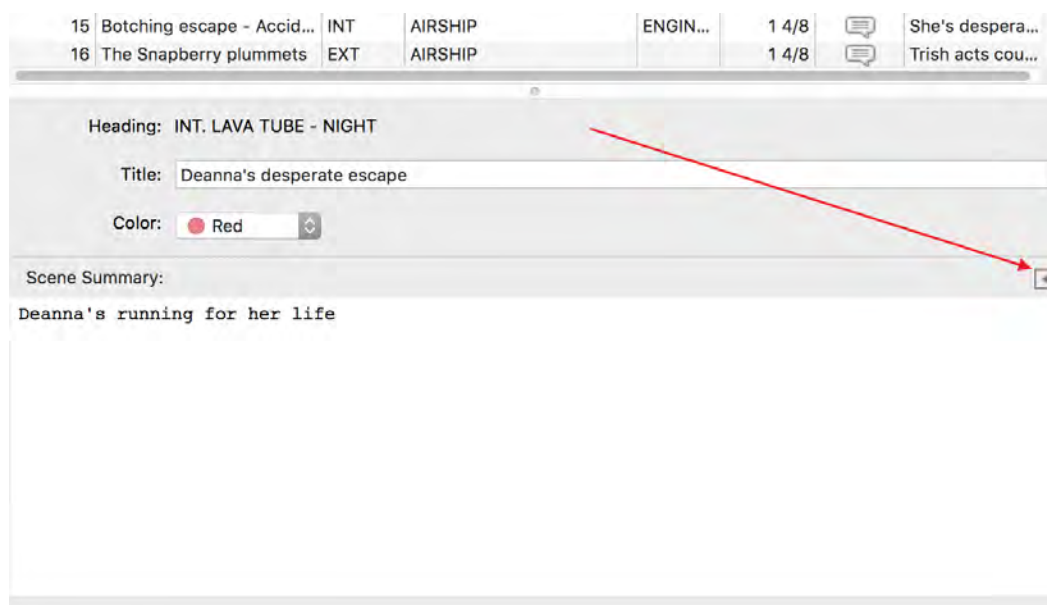
"Bob nervously walks up to the mailbox, places the briefcase with the top-secret papers underneath it and runs. Sue is behind a bush waiting for him. When he starts running, she calls Fred on her cell phone, tells him the drop has been made and follows Bob from a distance."

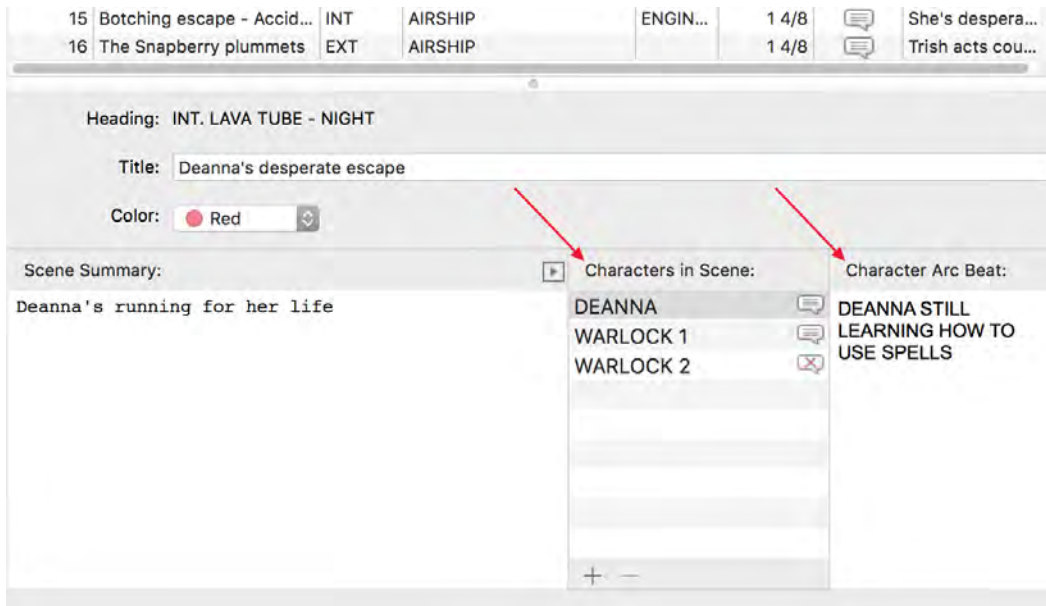
This is too long for a scene title and provides an accurate description of what happens in the scene. It can be used to indicate what has already been written or what still needs to be written.

If multiple scenes are selected in the active Script panel, then the title and summary text boxes are unavailable. Thus, the user cannot change the title or summary of multiple scenes at once. However, if multiple scenes are selected in the active Script panel and all the selected scenes have the same color, then the color dropdown displays that color, which can be changed here. On the other hand, if the selected scenes have different colors, then the Color dropdown is unavailable. If each scene is to be assigned a different color, they will have to be selected one by one. In the Script panel, if the selection highlight extends across the start of a scene heading, then both the scene previous to the scene heading and the scene that contains the scene heading are selected.

Characters in Scene / Character Arc Beats Windows

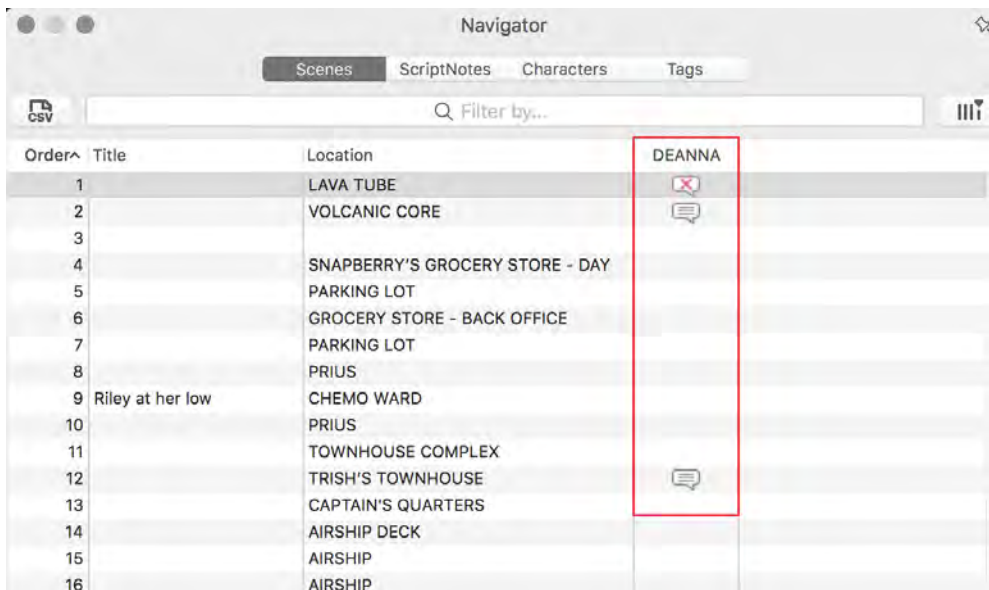
At the far right of the Scene Summary window is a left-pointing arrow icon which, when clicked, displays the Characters in Scene and Character Arc Beat windows:





The Characters in Scene window indicates all characters in the scene selected in the table above. Speaking characters have a dialogue bubble icon and non-speaking characters have a dialogue bubble icon with a red X. In the example above, Deanna and Warlock 1 speak in this scene and Warlock 2 appears but does not speak.

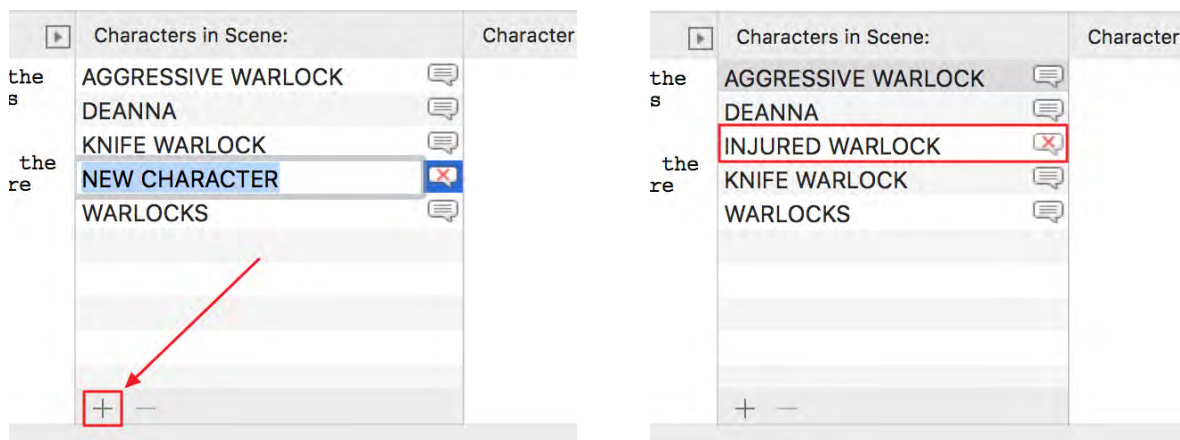
If a character is selected for display in the Navigator table, the dialogue bubble icons (speaking and non-speaking) will appear in the scene rows in which that character appears:



Non-Speaking Characters

To add a non-speaking character to a scene

If a character is to be added to the scene but the character does not have dialogue, click the plus icon button at the lower left and type in the name of the non-speaking character. When the typing is complete, click away from the text field to commit the change. The new character (in this example, “Injured Warlock”) will then be added to the scene:



Examples of non-speaking characters are Orderly, Receptionist, Atmosphere or Extras.

To remove a non-speaking character from a scene

Select the non-speaking character to be removed from the scene and click the minus sign icon at the lower left. This icon will be disabled if a speaking character is selected.

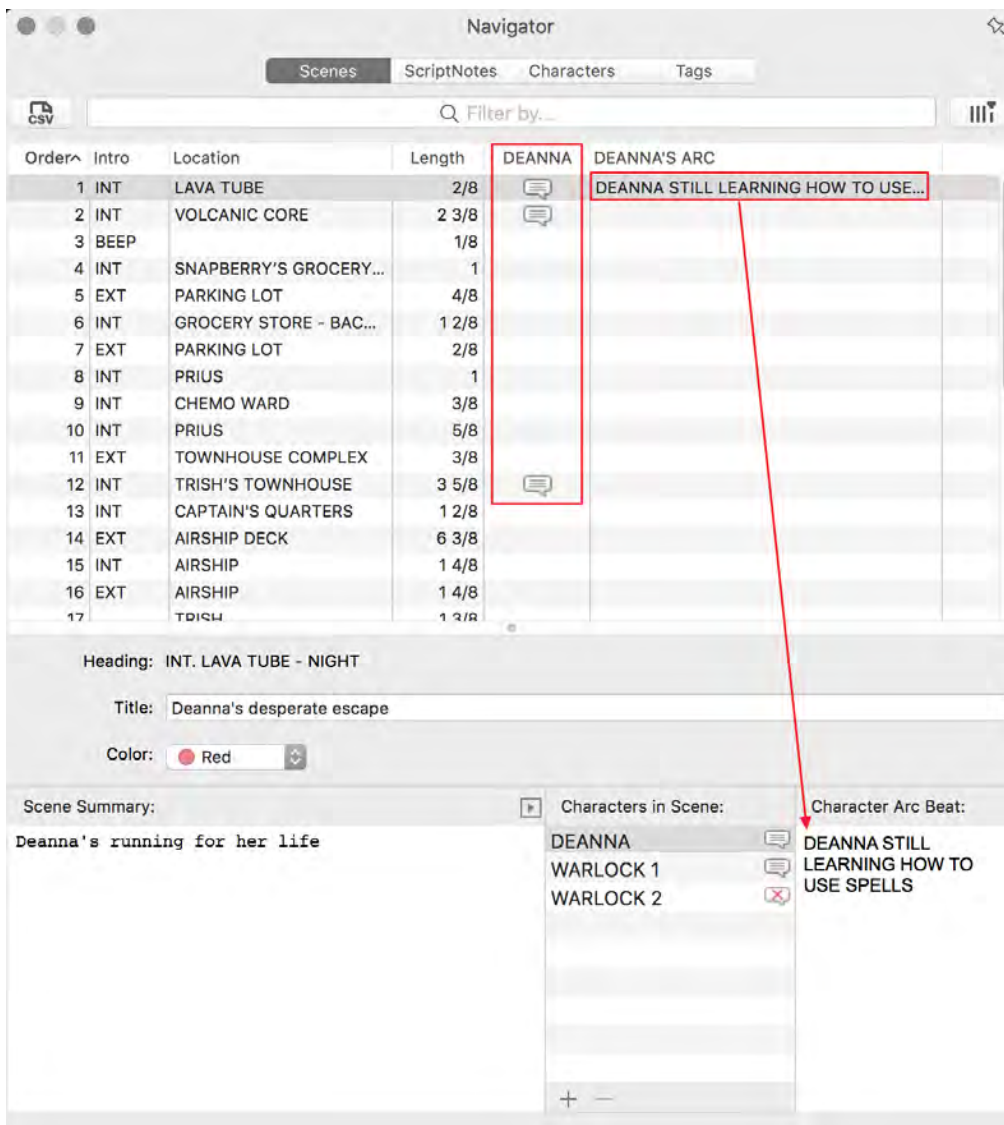
As with speaking characters, if a non-speaking character is created, this character and / or the character’s arc may be added to the columns in the upper panel.

Character Arc Beats

The Character Arc Beats window allows the user to add information about a character in a scene. This information can be helpful in organizing, structuring and tracking a character’s individual story as it progresses through the script.

Choose a character from the Characters in Scene box and enter a note about that character at this point in the script. In the example below, Deanna is still inexperienced in magic; by the end of the story she will acquire the skills she needs. Her progress can be mapped out in selected scenes.

If a character has Character Arc Beat content in a particular scene and his or her Arc is selected for display in the table, that content will appear in the scene’s row in the Navigator table:

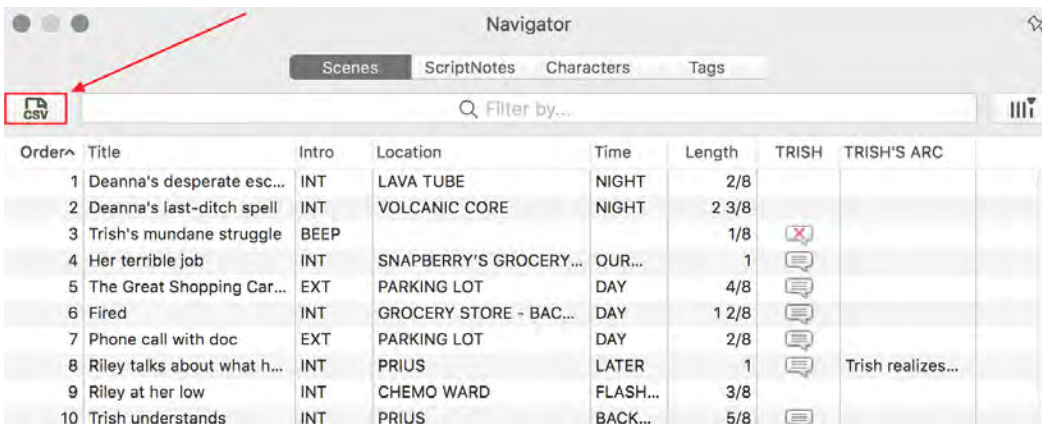


This can be useful in determining how many and which scenes characters appear in and how many and which scenes combinations of characters interact with each other.

The Character Arc Beat field is blank until text is entered.

Exporting

The information in the Scenes tab (and the Characters tab) can be exported as a CSV (Comma Separated Values) file to a spreadsheet by clicking the CSV icon on the left of the Filter By field:



| Order | Title | Intro | Location | Time | Length | TRISH | TRISH'S ARC |
|-------|-----------------------------|-------|------------------------|----------|--------|-------|-------------------|
| 1 | Deanna's desperate esc... | INT | LAVA TUBE | NIGHT | 2/8 | | |
| 2 | Deanna's last-ditch spell | INT | VOLCANIC CORE | NIGHT | 2 3/8 | | |
| 3 | Trish's mundane struggle | BEEP | | | 1/8 | X | |
| 4 | Her terrible job | INT | SNAPBERRY'S GROCERY... | OUR... | 1 | | |
| 5 | The Great Shopping Car... | EXT | PARKING LOT | DAY | 4/8 | | |
| 6 | Fired | INT | GROCERY STORE - BAC... | DAY | 1 2/8 | | |
| 7 | Phone call with doc | EXT | PARKING LOT | DAY | 2/8 | | |
| 8 | Riley talks about what h... | INT | PRIUS | LATER | 1 | | Trish realizes... |
| 9 | Riley at her low | INT | CHEMO WARD | FLASH... | 3/8 | | |
| 10 | Trish understands | INT | PRIUS | BACK... | 5/8 | | |

The export will contain all default columns and all custom columns.



IMPORTANT

When importing this CSV file into a spreadsheet program, the program's Open dialogue box may need to be set to look for All Files or CSV files if it defaults to only being able to recognize its own usual file format.

When opening the CSV, there may be a prompt to choose how to import it; choose Delimited Width with the Comma as the delimiter:

Text Import Wizard - Step 1 of 3

The Text Wizard has determined that your data is Delimited.
If this is correct, choose Next, or choose the data type that best describes your data.

Original data type

Choose the file type that best describes your data:

Delimited - Characters such as commas or tabs separate each field.

Fixed width - Fields are aligned in columns with spaces between each field.

Start import at row: 1 File origin: 65001 : Unicode (UTF-8)

My data has headers.

Preview of file C:\Users\Joel\Desktop\Airship FD 11 - Production Characters Traits.csv

```

1 "Character", "Dialogues", "Scenes", "Speaking Scenes", "Non-Speaking Scenes",
2 "AGGRESSIVE WARLOCK", "1", "1", "1", "0", "", "", "", "Warlock", "", "Minor"
3 "APOLOGETIC WARLOCK", "3", "1", "1", "0", "", "", "", "Warlock", "", "Minor"
4 "ARINGTON", "16", "3", "3", "0", "40's", "", "", "Female", "Shopkeeper", "", "Guest"
5 "CHRISTINA", "8", "2", "2", "0", "20's", "", "Hispanic", "Female", "Grocery Manage

```

Cancel < Back **Next >** Finish

Text Import Wizard - Step 2 of 3

This screen lets you set the delimiters your data contains. You can see how your text is affected in the preview below.

Delimiters

Tab

Semicolon

Comma

Space

Other:

Treat consecutive delimiters as one

Text qualifier:

Data preview

| Character | Dialogues | Scenes | Speaking Scenes | Non-Speaking Scenes | Age |
|--------------------|-----------|--------|-----------------|---------------------|-----|
| AGGRESSIVE WARLOCK | 1 | 1 | 1 | 0 | |
| APOLOGETIC WARLOCK | 3 | 1 | 1 | 0 | |
| ARINGTON | 16 | 3 | 3 | 0 | 40' |
| CHRISTINA | 3 | 2 | 2 | 0 | 20' |

Cancel < Back Next > Finish

Navigator > ScriptNotes

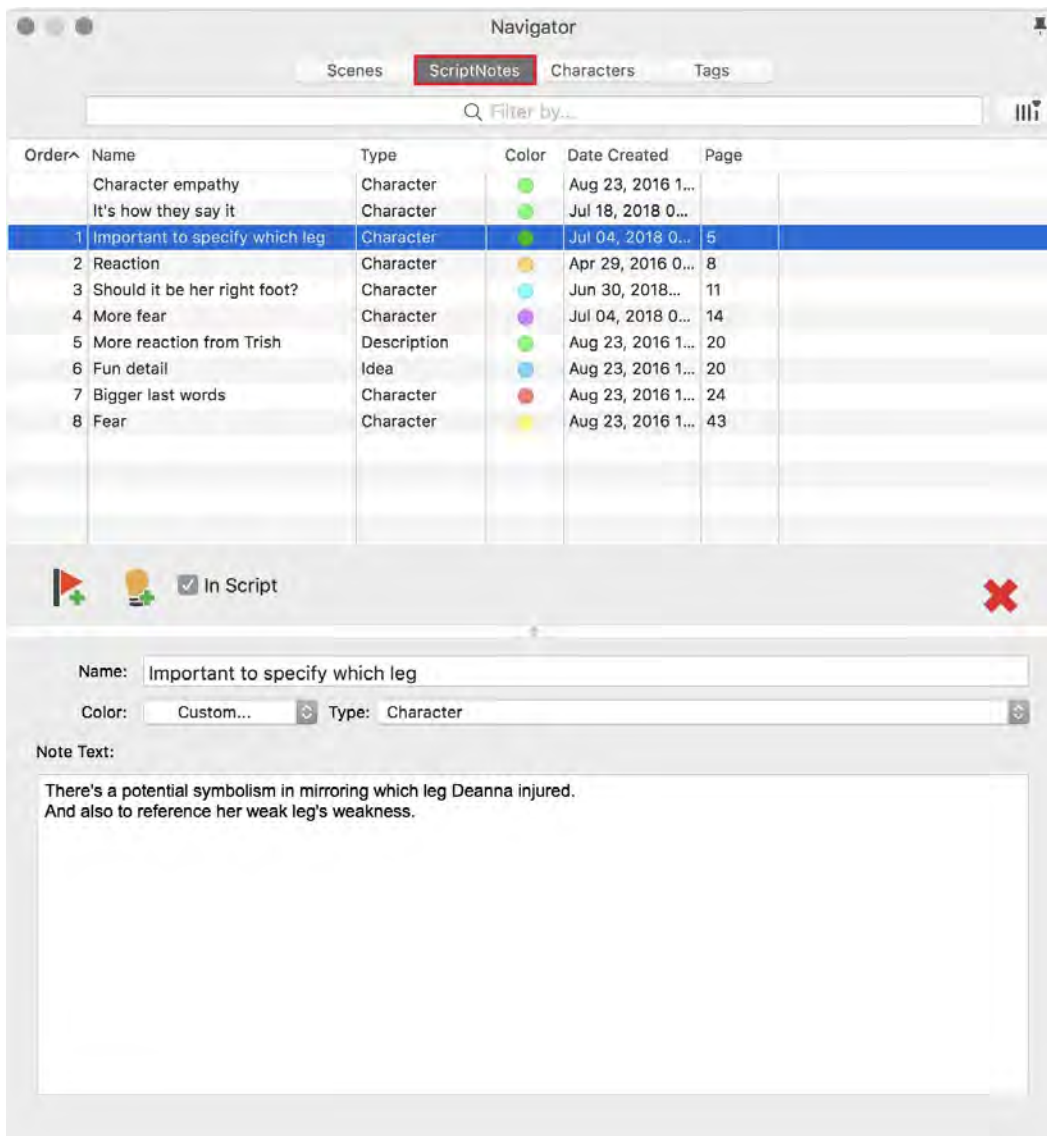


VIDEO

To watch a tutorial video on ScriptNotes Navigator, click [HERE](#) (internet connection required).

If the ScriptNotes Navigator is not open, go to Tools > Show Navigator and choose the ScriptNote tab at the top of the window.

This view contains a table of all the ScriptNotes in the active script. If another script is made active, the Navigator displays the ScriptNotes in the new active script.



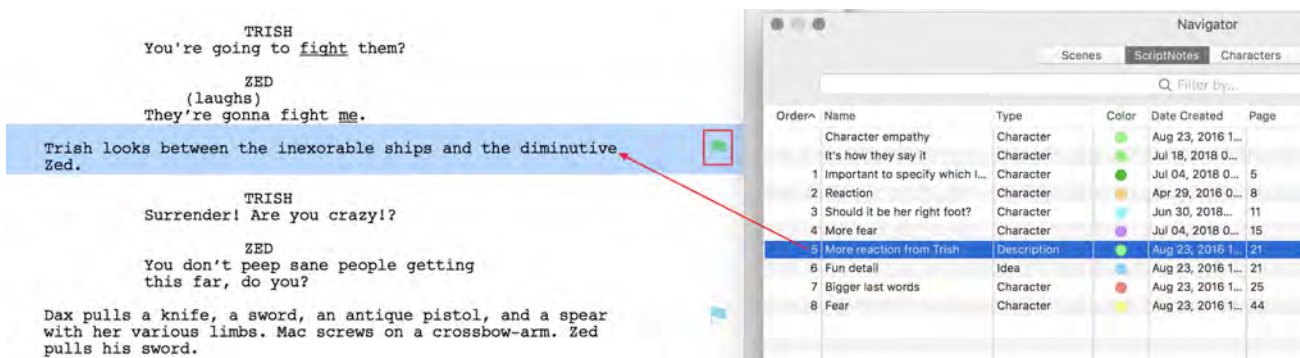
See [Insert ScriptNote](#) for information on creating a ScriptNote.

See [Insert General Note](#) for information on creating a General Note.

Navigating to a ScriptNote

On a script page, click the mouse cursor on a colored ScriptNote marker on the right side of the page and if the Navigator is not currently open, it will open and display that ScriptNote.

If the Navigator is open and the ScriptNotes section has been selected, click the mouse cursor either on the ScriptNote marker or in the scene heading to which the ScriptNote marker is attached and that ScriptNote will be displayed.



Conversely, double-clicking a ScriptNote in the Navigator will scroll to the scene containing that ScriptNote in the active panel. If the script panel shows script pages (Page/Normal View), the scene containing the ScriptNote will be displayed at the top of the screen, the blinking cursor will be placed at the beginning of that scene and the scene will be highlighted. If the active panel is set to an Index Card view, the card of the scene containing the ScriptNote will be positioned at the top left of the screen and highlighted.

Sorting ScriptNotes

Sort the ScriptNotes by any column in either ascending or descending order, identical to sorting in the Scenes section.

The Columns

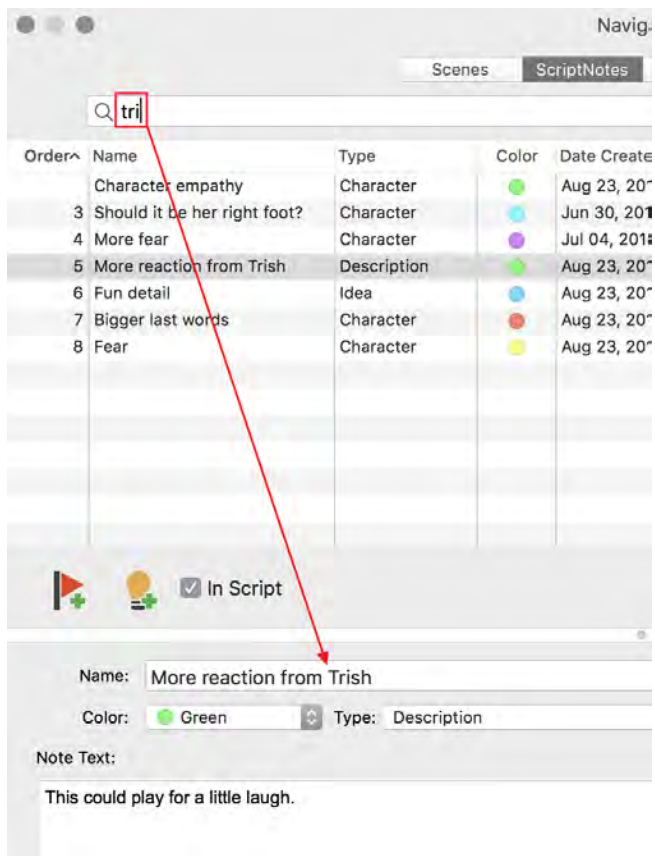
- The ScriptNotes section of the Navigator contains the following columns. Because they can be placed in any order in the header row, they are listed here alphabetically.
- The **Color** column displays the ScriptNote's color. A color may be assigned to each ScriptNote type to make them easier to group and sort.
- The **Date Created** column, which indicates the date on which the ScriptNote was created.
- The **Date Modified** column, which indicates the most recent date on which the ScriptNote was edited.
- The **In Script** column, which indicates whether the note is a ScriptNote attached to a particular paragraph or a General note, which applies to the entire script. A checkmark in the In Script box means it is a ScriptNote and specific to a particular paragraph.
- The **Name** column, which displays the name of the ScriptNote (if the ScriptNote has been given a name).
- The **Order** column displays the numerical order of each ScriptNote as it appears in the script, (e.g., the first ScriptNote in the script has a "1" in the Order column, the second ScriptNote in the script has a "2" in the Order column, etc.).
- The **Page** column, which indicates on what script page number the ScriptNote has been inserted. General notes do not have page numbers listed in this column.

- The **Scene #** column displays the number of the scene in which the ScriptNote has been inserted, if scene numbers have been generated.
- The **Type** column, which indicates what kind of ScriptNote it is (if the ScriptNote has been assigned a type).

Filtering ScriptNotes

The Filter By... section at the top of the ScriptNotes Navigator displays ScriptNotes based on search criteria entered into the Filter by... field. Type a search term such as a word written in a ScriptNote, a ScriptNote type, a ScriptNote name or a date on which one or more ScriptNotes was created or modified. As text is entered, ScriptNotes containing the search term will be displayed.

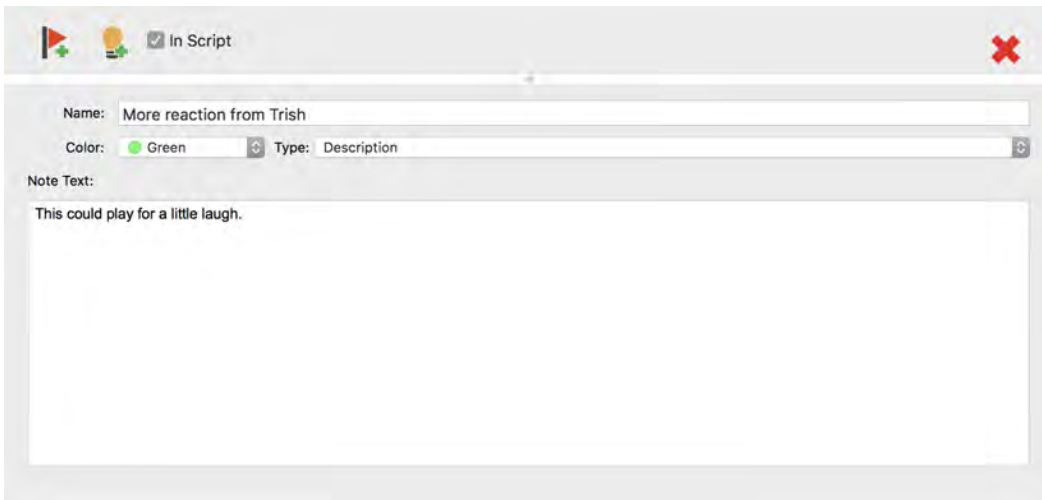
In this example, entering "tri" -- the first part of a character in the script named Trish -- will return all ScriptNotes that contain this combination of letters.



To view all ScriptNotes again, delete the search term from the Filter by... field.

ScriptNotes Properties

The lower panel of the Navigator allows the user to add information to a ScriptNote or edit existing ScriptNote text.



ScriptNote / General Note: If the "In Script" box is checked, the note is a ScriptNote and is attached to a particular paragraph. If the box is unchecked, it is a General note and applies to the entire document. General notes appear at the top of the Navigator, above the ScriptNotes.

Delete: The red X on the right deletes this note from the document. This command cannot be undone.

Name: A ScriptNote may be named. Click into the Name field to enter or edit text and click anywhere outside the edit field to apply the change. The Name field is blank until text is entered.

Examples of ScriptNote names are "Fix this immediately," "Check with Legal on this," and "Need alt line."

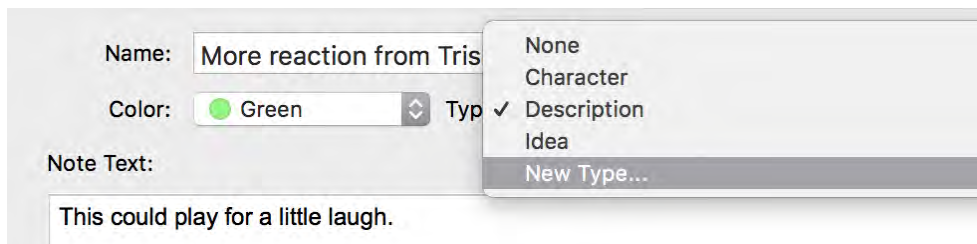
Color: A ScriptNote may be assigned a color. To assign a color to a ScriptNote, click on the color dropdown menu and select the color you want. This color will be applied to the ScriptNote immediately.

Examples of ScriptNote color schemes are making all Director's Notes red, all of Sue's Notes blue and all Dialogue Notes green. Another way to organize ScriptNote colors might be First Revision Set notes are blue, Second Rev Set notes are pink and Third Rev Set notes are yellow.

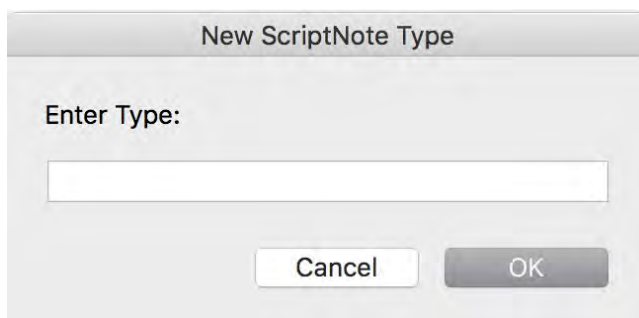
Type: A ScriptNote may be assigned a type by clicking the dropdown menu.

Examples of ScriptNote types are Director's Notes, Sue's Notes, Dialogue Notes and Camera Notes. Another way to organize ScriptNote types might be Urgent, Important, and Pending. Still another way to organize ScriptNote types might be by revision set.

To create a new ScriptNote type, click the Type dropdown menu and choose New Type:



In the box that appears, enter the name of the new ScriptNote type and click OK:



Note Text

Click into this field to compose or edit a ScriptNote and click anywhere outside the edit field to apply the change. The Text field is blank until text is entered.

Moving a ScriptNote from one place to another

182. Open the ScriptNote Navigator (if it's not already open);
183. On the script page, click into the paragraph connected to the ScriptNote to be moved;
184. Uncheck the "In Script" box;
185. On the script page, click into the paragraph to which the ScriptNote is to be attached;
186. Check the "In Script" box.



ScriptNotes added to a script in Final Draft 11 will not retain some properties when the script is opened in Final Draft 8.

Navigator > Characters



VIDEO To watch a tutorial video on Character Navigator, click [HERE](#) (internet connection required).

If the Characters Navigator is not open, go to Tools > Show Navigator and choose the Characters tab at the top of the window.

Navigator

Scenes ScriptNotes Characters Tags

| Character | Role | Gender | Ethnicity | Orientation | Disability | Age | Occupation | Dialogues | Scenes | Speaking Scenes | Non-Speaking Scenes |
|--------------------|-------|--------|-----------|-------------|--------------------|-------|----------------|-----------|--------|-----------------|---------------------|
| AGGRESSIVE WARLOCK | Minor | | | | | | Warlock | 1 | 1 | 1 | 0 |
| ARINGTON | Guest | Female | | | | 40's | Shopkeeper | 8 | 3 | 2 | 1 |
| CHRISTINA | Minor | Female | Hispanic | | | 20's | Grocery Man... | 8 | 2 | 2 | 0 |
| CONSTABLE | Minor | | | | | | Constable | 5 | 1 | 1 | 0 |
| DAX | Lead | Female | Asian | | Non-verbal | | First Mate | 8 | 9 | 7 | 2 |
| DEANNA | Lead | Female | Indian | Straight | | 20's | Warlock | 15 | 4 | 3 | 1 |
| ELVEN SAILOR | Minor | Female | | | | | Pirate | 0 | 1 | 0 | 1 |
| GRISS | Lead | Male | | | | | Con man | 30 | 9 | 7 | 2 |
| JERIS | Lead | Male | | | | | Gunner | 31 | 12 | 10 | 2 |
| JERK CUSTOMER | Minor | Female | | | | | | 4 | 2 | 2 | 0 |
| KNIFE WARLOCK | Minor | | | | | | Warlock | 3 | 1 | 1 | 0 |
| MAC | Lead | Female | | Lesbian | | | Mechanic | 32 | 14 | 11 | 3 |
| MALCOLM | Lead | Male | Caucasian | Straight | | 20's | Unemployed | 10 | 2 | 2 | 0 |
| ORC | Guest | Male | | | | | Pirate | 5 | 1 | 1 | 0 |
| PATIENT | Minor | Female | | | | Teens | Student | 1 | 1 | 1 | 0 |
| RILEY | Lead | Female | Caucasian | | | Teens | Student | 8 | 4 | 3 | 1 |
| TRISH | Lead | Female | Caucasian | Straight | Multiple Sclerosis | 40's | Grocery Clerk | 131 | 27 | 25 | 2 |
| WARLOCKS | Minor | | | | | | Warlock | 1 | 2 | 1 | 1 |
| ZED | Lead | Male | Black | Straight | | | Pirate | 99 | 16 | 14 | 2 |

Inclusivity Analysis

* Unassigned

Trait 1: Gender

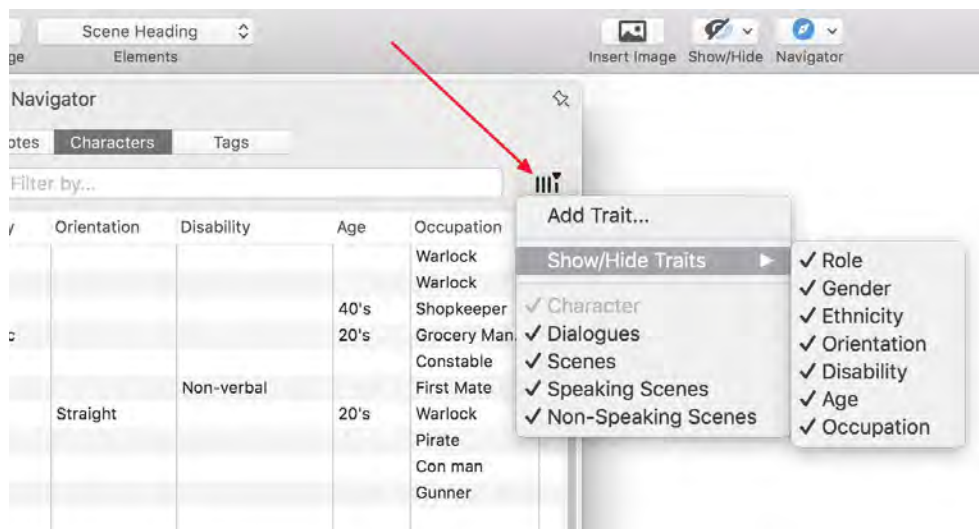
Trait 2:

Characters

Dialogue

Scenes with 1 or more characters who are Female

This view contains a table of the characters in the script and a set of demographic categories by which characters may be defined ("Traits"): Role, Gender, Ethnicity, Orientation, Disability, Age and Occupation. These can be hidden individually by clicking the Column icon on the right of the Filter by... field and, under Show / Hide Traits, clicking to deselect the column:



Other optional columns include how many dialogues, scenes, speaking scenes and non-speaking scenes each character has. They can be hidden by clicking the Column icon and clicking to deselect.

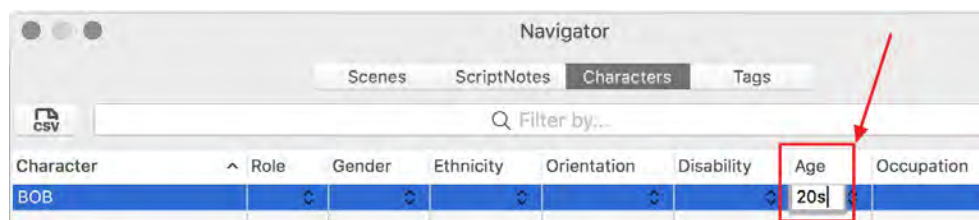


NOTE

The number of dialogues a character has is measured by the paragraph, not by the word. To see how many words a character speaks, run a [Character Report](#).

As in the other sections of the Navigator, the columns containing these statistics can be sorted in ascending or descending order to determine which characters have the most presence in the story and which have the least.

To assign a value to a character in a certain category, click into the character's cell in the appropriate column and type in his / her / their label:



Press Return after the label has been added and this label will be available for labeling other characters as they are added.

To assign an existing label to a character, click into the character's cell in the appropriate column and type the first few letters of the desired label or click the dropdown arrow to the right of the cell and choose the desired label. When the desired label is highlighted, press Return on the keyboard to accept the choice.

Additional custom traits may be created by clicking the Column icon on the right of the Filter by... field and clicking Add Trait. Enter the trait and click OK. The new column will be displayed to the right of the existing columns. New columns may be moved by dragging them to a different location.



TIP

A custom trait may be a specific descriptor, such as Color > Purple / Blue / Green, a general descriptor, such as Age > Teens / 20s / 30s, or an adjective, such as Honest > Yes / No.

The data in the Characters section of the Navigator can be exported to CSV by clicking the CSV icon on the left of the Filter by... field. See [Exporting Scene Navigator data](#).

Inclusivity Analysis

At the bottom of the Characters Navigator are three charts that graphically illustrate the script's demographic (or other) statistics.

Characters

Choose a trait from the Trait 1 dropdown menu on the right to set a parameter in this chart. In the example below from *Airship – Shooting Script*, with Gender as Trait 1, the chart shows that 53% of the characters are female, 26% are male and 21% are undefined:



A second parameter may be added by choosing another trait from the Trait 2 dropdown menu. In the example below, the chart shows not only the gender breakdown, but also the gender / ethnicity breakdown:

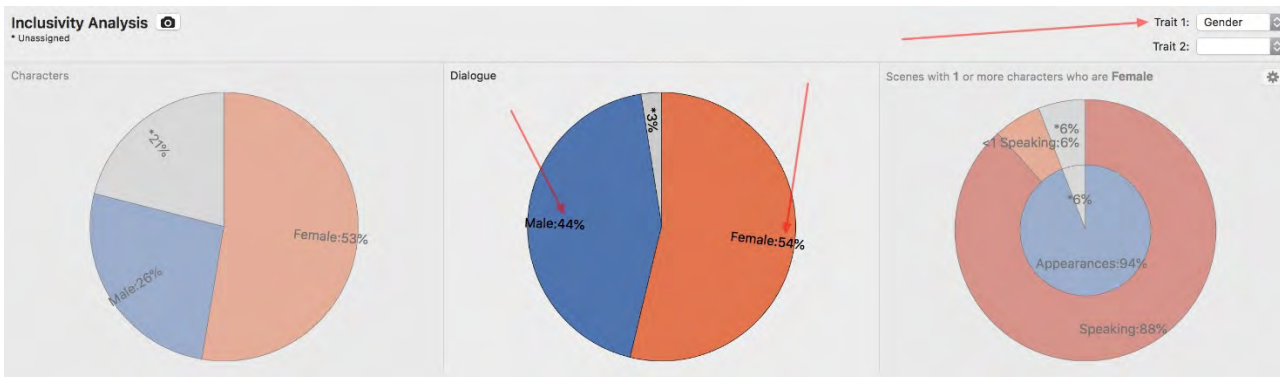


Of the female characters, 11% are Caucasian, 5% are Indian, 5% are Hispanic, 5% are Asian and 26% are undefined. Of the male characters, 5% are Black, 5% are Caucasian and 16% are undefined.

To clear the second trait, choose the blank top row of the Trait 2 dropdown menu. Trait 1 must have a value.

Dialogue

This chart shows the percentage of dialogue spoken by each group of characters. In the example below, with Gender chosen as Trait 1, 54% of the dialogue is spoken by females, 44% by males and 3% by undefined characters.

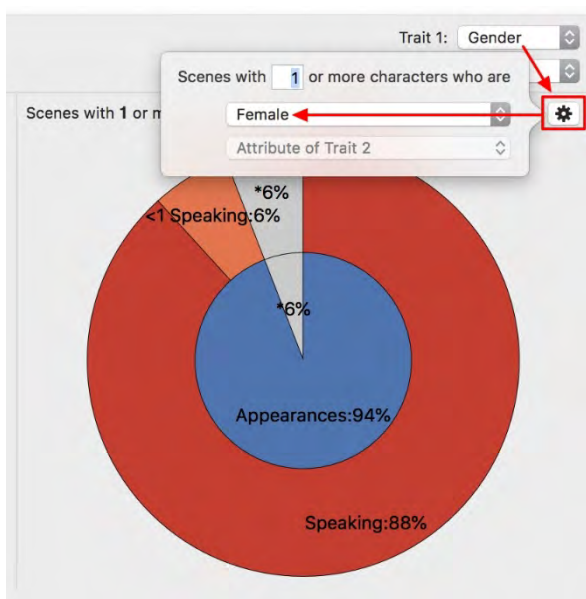


Adding a second trait (Ethnicity) shows that Caucasian females spoke 35% of the dialogue, Black males spoke 25% of the dialogue, and so on:



Scenes

This chart shows the percentages of scenes in which certain groups of speaking and non-speaking characters appear. When Trait 1 is chosen (required), the Characters Who Are... dropdown (opened by clicking the gear icon) is automatically populated with the values in that category:

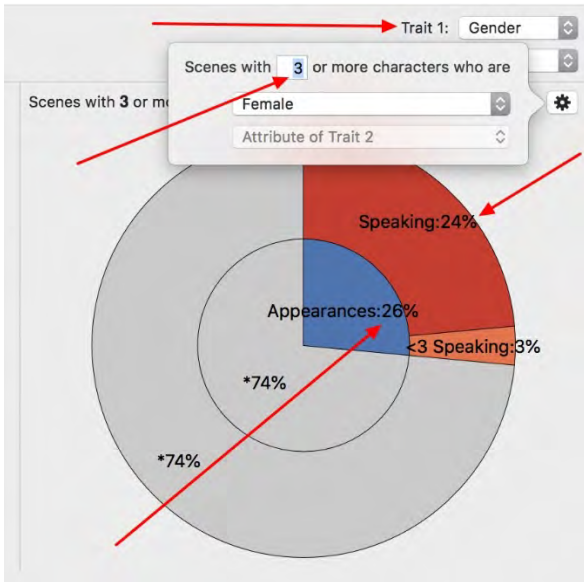


If a Trait 2 is chosen (optional), the Characters Who Are... dropdown is automatically populated with the values in that category.

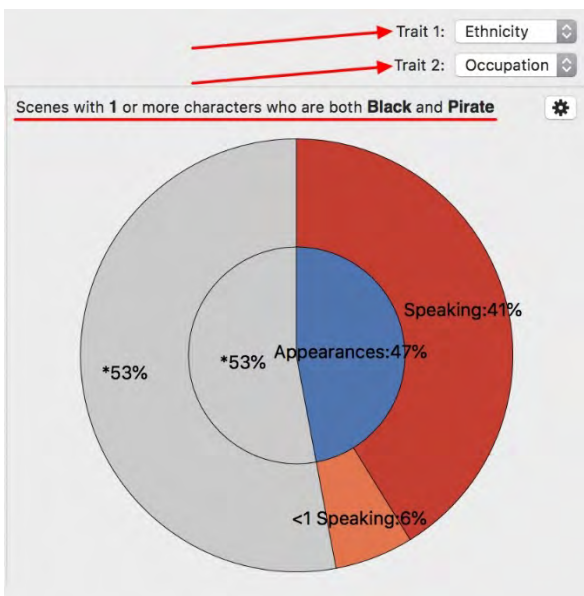
In the Scenes with <number>... field, a digit must be entered to set the minimum number of characters in each scene who meet the Trait 1 criterion or both of the Traits 1 and 2 criteria. The number must be at least 1.

In this example from *Airship – Shooting Script*, both Trait 1 and Trait 2 are set to Female and the Scenes with <number>... field is set to 3. The chart is now set to report on the percentage of scenes that have at least three females. The resulting

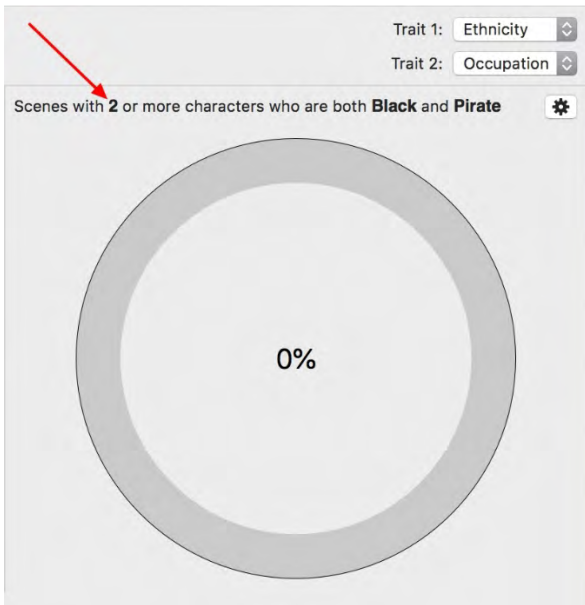
sunburst chart indicates that 26% of the scenes in the script feature three or more females; 24% of the scenes feature three or more speaking females and 3% of the scenes feature fewer than 3 speaking females.



In another example, the search is for the percentage of scenes with Black Pirates. Trait 1 is set to Ethnicity; Trait 2 is set to Occupation. The Scenes with <number>... field is set to 1; Characters who are both Black and Pirate are chosen from the Both and And dropdowns. The resulting sunburst chart indicates that Black Pirates appear in 47% of the scenes, speaking in 41% and not speaking in 6%.

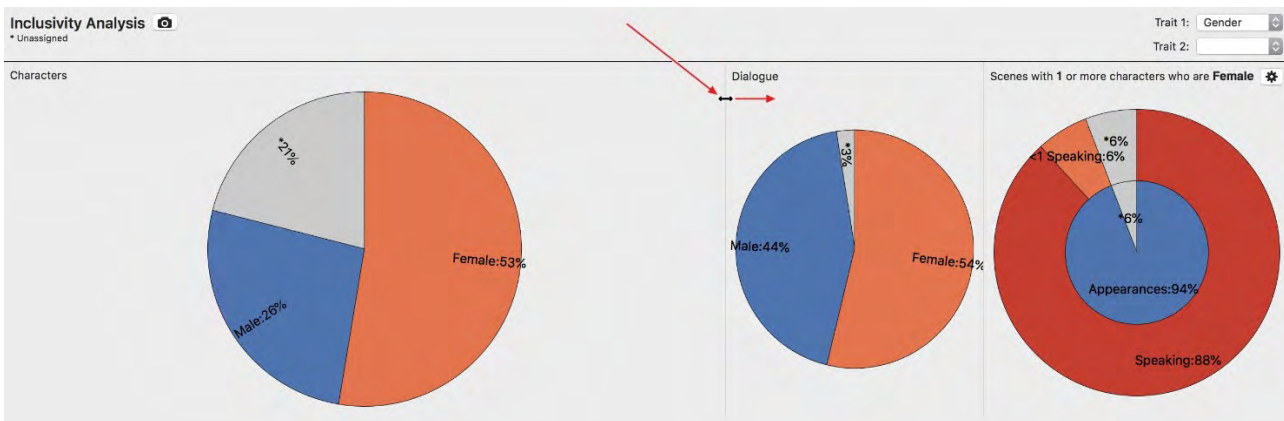


If the Scenes with <number>... is changed from 1 to 2, we see that there are no scenes in which there are at least 2 Black Pirates:

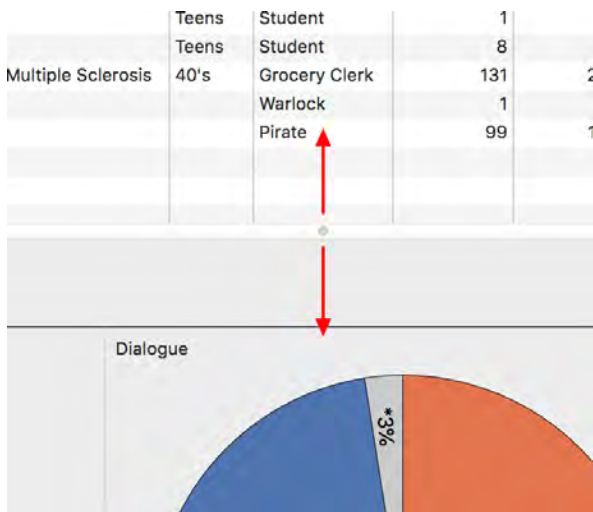


Resizing the Charts

A chart can be resized by dragging the section divider line right or left. Enlarging one chart will shrink the chart next to it:



All charts can be resized by dragging the vertical divider handle up or down:



Exporting

Results of the Inclusivity Analysis can be exported to CSV by clicking on the CSV icon on the left side of the Filter by... field. See [Exporting Scene Navigator](#) for further instructions on importing the CSV file into a spreadsheet.

Screenshot

A screenshot of the three charts can be taken by clicking the camera icon towards the top left of the chart panel (next to the "Inclusivity Analysis" title). The screenshot will open in the operating system's default graphics viewer (usually Preview), where it can be saved as a separate file and then inserted onto the script's title page. See [Inserting an Image](#).

Showing / Hiding the Navigator

The Navigator will be open by default the first time Final Draft is launched. To remove it from the screen:

Choose Tools > Hide Navigator

- or -








Click on the Close border icon of the Scene Navigator window.

To display it again, choose Tools > Show Navigator.


Size and Position

To resize the Navigator, mouse-click and hold a corner or a side of the Navigator window and drag. To reposition it on the screen, mouse-click and hold the bar at the top of the Navigator window and drag the Navigator to a new location.

If the Navigator is open when Final Draft is closed, it will be visible and have the same size and position as when the program was closed. If the Navigator is closed when Final Draft is closed, it will also be closed the next time Final Draft is opened. The upper and lower panels may be resized; when one panel is enlarged, the size of the other will be reduced. Position the cursor on the line between the two panels so that the resize cursor is shown, hold down the mouse button and drag the line up or down.

| | | |
|--------------------|-----------------------------------------------------------------------------------|----|
| PRIUS |  | 8 |
| TOWNHOUSE COMPLEX |  | 9 |
| TRISH'S TOWNHOUSE | | 9 |
| CAPTAIN'S QUARTERS |  | 13 |
| AIRSHIP DECK |  | 14 |
| AIRSHIP |  | 22 |
| AIRSHIP |  | 23 |
| TRISH |  | 25 |

| |
|-------|
| NIGHT |
| all |

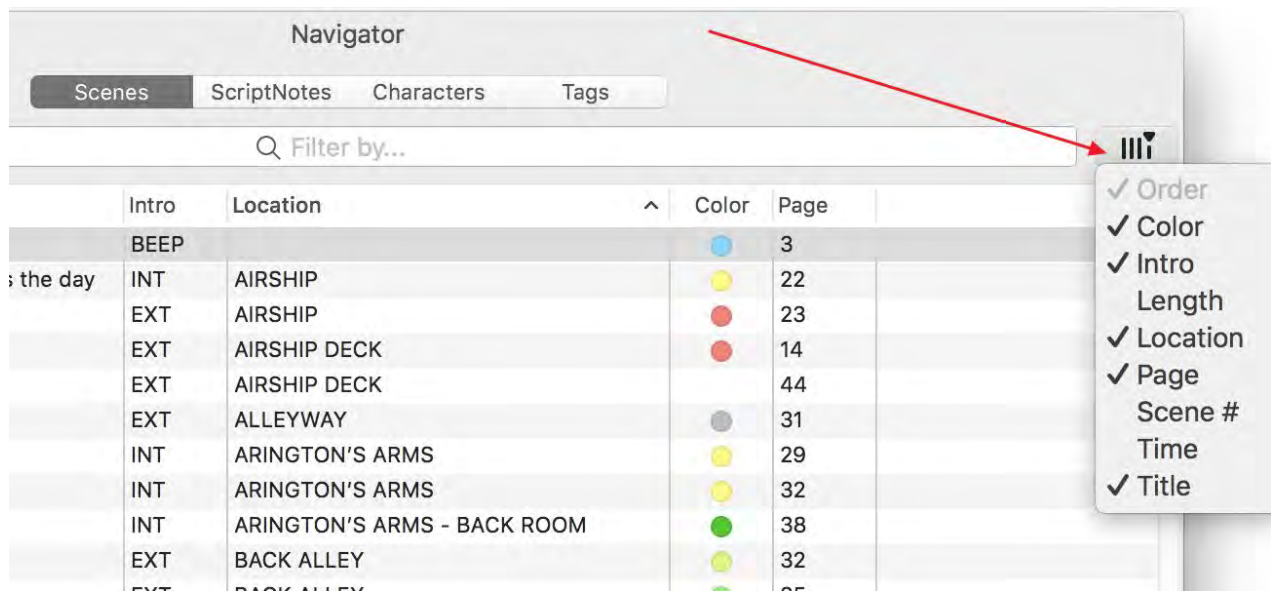


escape the warlocks. but she also needs to cast this complicated, delicate spell.

some of the powder. the portal almost collapses before she's through.

Changing the way the columns display

Choose which columns to display. By default, only certain columns are visible and each section -- Scenes, ScriptNotes, Characters and Tags -- has a different set of menu items available. Any column except Order may be shown or hidden. To show or hide a column in the Navigator, click the Column icon on the right of the Filter by... field:



Each column available to display in the Navigator has a corresponding menu item. If a column is currently visible, its menu item is checked. Select a column's menu item to hide or show it. If you hide the column that the Navigator is currently sorted on, the sort order will revert to the default sort order (ascending by the Order column).

To change the width of a column and the order in which the columns appear in the Navigator:

1. Hold down the left mouse button over a column boundary in the header;
2. When the mouse cursor changes to a resize cursor, drag the mouse left or right to change the width of the column.



NOTE

If a column is too narrow to display the contents of a cell, hover the cursor over the cell and a pop-up window will appear that displays the entire note:

The screenshot shows a software interface with a table of script entries and a detailed view of a selected entry. The table has four columns: Order, Title, Intro, and Location. The entry 'The Great Shopping Cart Spill' is selected and highlighted with a red box. Below the table, the detailed view shows the heading 'EXT. PARKING LOT - DAY', the title 'The Great Shopping Cart Spill' (also highlighted with a red box), a color selection of 'Yellow', and a summary: 'Trish falls. The customer she's helping takes this personally.'

| Order | Title | Intro | Location |
|-------|-------------------------------|-------|-------------|
| 1 | Deanna's desper... | INT | LAVA TUBE |
| 2 | Deanna's last-ditc... | INT | VOLCANIC C |
| 3 | Trish's mundane s... | BEEP | |
| 4 | Her terrible job | INT | SNAPBERRY |
| 5 | The Great Shopping Cart Spill | | PARKING LO |
| 6 | Fired | INT | GROCERY S' |
| 7 | Phone call with doc | EXT | PARKING LO |
| 8 | Riley talks about... | INT | PRIUS |
| 9 | Riley at her low | INT | CHEMO WAF |
| 10 | Trish understands | INT | PRIUS |
| 11 | The disappointing... | EXT | TOWNHOUS |
| 12 | Deanna's Entranc... | INT | TRISH'S TOV |
| 13 | She wakes up in a... | INT | CAPTAIN'S C |
| 14 | | EXT | AIRSHIP DEC |
| 15 | Botching escape -... | INT | AIRSHIP |
| 16 | The Snapberry pl... | EXT | AIRSHIP |
| 17 | Run from the Sna... | | TRISH |

Heading: EXT. PARKING LOT - DAY

Title: The Great Shopping Cart Spill

Color: ● Yellow

Summary:

Trish falls.

The customer she's helping takes this personally.

The width of each column is saved as an application preference. The Navigator column widths will be as they were left at the time this script was last saved and closed.

To rearrange columns:

187. Hold down the left mouse button on the header of a column;
188. Drag it to another location. The new location will be highlighted;

189. Release the mouse button. The column order is saved as an application preference and will be as it was left the last time the program was closed.

Tags Navigator

See [Tagging](#).

Panels

Final Draft's Panel system displays the Script panel, Index Card panel and / or Scene View individually or any two of these at a time by splitting the screen vertically or horizontally. Some examples:

Page and Cards -- Vertical Split

The screenshot shows the Final Draft software interface with a vertical split. The left pane displays the script page for 'Untitled Airship FD 11 - Script'. The right pane displays a grid of index cards for each scene, with the selected scene highlighted in red.

Script Page Content:

INT. LAVA TUBE - NIGHT

FIREBALLS TEAR through a tunnel carved in volcanic glass. SCREAMS fill the air.

One FIGURE in a high-collared black cloak BURSTS through the fire. Miraculously unscathed.

INT. VOLCANIC CORE - NIGHT

The Figure enters a wide-open chamber in the magma tunnels. Above the central thirty-foot lake of lava floats a perfectly flat rectangle bursting with colors. Glass? Something like that.

She stops. Gets out three pouches of powder. Scatters them in a line on the floor across the entrance. A trap.

Grabs a fourth pouch... sprinkles some tiny dried leaves on her own head and shoulders.

She's COVERED in pouches, vials, and bits of who knows what. She pulls a vial of oil, drinks it. It hits her stomach hard. She doubles over in pain. Fetal position. She rocks back and forth.

FIGURE

I'm not here. I'm not here. I'm not here. I'm not here.

She repeats it again and again.

Running down the corridor towards her, half a dozen men in the same high-collared cloaks with an array of vibrant colors.

Warlocks. ANGRY warlocks.

AGGRESSIVE WARLOCK

Don't let her get time to --

He crosses the powder-line as he falls COMPLETELY ASLEEP in mid-stride. He slams into the ground SNORING. The next few warlocks behind him trip over him, snoring right next to him.

But the powder dissipates. The two remaining warlocks (bald heads, tattoos, scary) circle the Figure, who's still rocking back and forth.

FIGURE

I'm not here. I'm not here...

One warlock pulls a knife.

Index Card Grid:

| | | |
|----------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------|
| INT. LAVA TUBE - NI... p.1 FIREBALLS TEAR through a tunnel carved in volcanic glass. SCREAMS | INT. VOLCANIC CO... p.1 The Figure enters a wide-open chamber in the magma tunnels. Above the | BEEP... p.3 Hamburger Helper scans across a check stand. |
| INT. SNAPBERRY'S... p.4 TRISH THOMPSON, 40's, scans groceries for a JERK customer (20's) | EXT. PARKING LOT... p.5 The "Snapberry's" parking lot. | INT. GROCERY STO... p.5 Trish, her "Snapberry's" apron covered in tofu and cottage cheese, sits in |
| EXT. PARKING LOT... p.7 Trish passes two former coworkers cleaning up the Great Grocery Cart Spill of | INT. PRIUS - LATER p.7 Trish drives an old Prius that's seen better days. Piles of mail and old fast | INT. CHEMO WARD... p.8 Riley sits in a chair, hooked up to tubes. Another PATIENT her age |
| INT. PRIUS - BACK... p.8 TRISH I mean, that's not your | EXT. TOWNHOUSE... p.9 They get out of the car in a rundown working-class suburban complex. | INT. TRISH'S TOWN... p.9 Designed in 1990 to make poor people feel like they were moving up in the |
| INT. CAPTAIN'S Q... p.13 She's sprawled out on a tiny bed - legs dangling over the foot - in the | EXT. AIRSHIP DEC... p.14 She's on the deck of a flying ship. | INT. AIRSHIP - EN... p.21 Trish scurries along a cramped central catwalk, surrounded by whirring |
| EXT. AIRSHIP p.23 The ship sails through clouds now, no visibility. | TRISH p.25 Wakes up to see a huge coil of rope landing on the deck right next to her. | EXT. CITY STREET... p.26 Trish wanders through the bustling street. It's straight out of London's slums in |
| INT. ARINGTON'S... p.29 The Snapberry crew struts into a rundown gun store, a la a ghetto pawn shop. | EXT. ALLEYWAY ... p.30 Zed and crew wring their hands in an alleyway. | INT. ARINGTON'S... p.31 A few uniformed CONSTABLES march out, muttering something about |
| EXT. BACK ALLEY... p.32 Arinton points out a stack of three coffin-sized iron cases next to a rickety | INT. METAL CRAT... p.34 Trish bangs on the lid. Light streaks in from air sits in the site. | EXT. BACK ALLEY... p.34 The Snapberry crew still arguing. Mac happens to see the LASER shooting |
| INT. METAL CRAT... p.35 Trish peers out of the one-inch hole as the metal cools off around it. | EXT. BACK ALLEY... p.36 ZED All right. All right. Keep | EXT. PARKING LO... p.37 The two grocery store employees cleaning up her shopping cart spill. |
| EXT. BACK ALLEY... p.37 TRISH They're interested in what | INT. ARINGTON'S... p.37 Dax and Mac put together a cart of cannon balls. Jerk grabs an armload of | EXT. BACK ALLEY... p.38 Cargo and cannon, they waddle down the alley. |

Pages and Scene View -- Vertical Split

Untitled Airship FD 11 - Script

Views Split Collaboration Title Page Elements Insert Image Show/Hide Navigator Revert Paragraph Feedback

1 2 3 4 5 6 7

INT. LAVA TUBE - NIGHT

FIREBALLS TEAR through a tunnel carved in volcanic glass. SCREAMS fill the air.

One FIGURE in a high-collared black cloak BURSTS through the fire. Miraculously unscathed.

INT. VOLCANIC CORE - NIGHT

The Figure enters a wide-open chamber in the magma tunnels. Above the central thirty-foot lake of lava floats a perfectly flat rectangle bursting with colors. Glass? Something like that.

She stops. Gets out three pouches of powder. Scatters them in a line on the floor across the entrance. A trap.

Grabs a fourth pouch... sprinkles some tiny dried leaves on her own head and shoulders.

She's COVERED in pouches, vials, and bits of who knows what. She pulls a vial of oil, drinks it. It hits her stomach hard. She doubles over in pain. Fetal position. She rocks back and forth.

FIGURE
I'm not here. I'm not here. I'm not here. I'm not here.

She repeats it again and again.

Running down the corridor towards her, half a dozen men in the same high-collared cloaks with an array of vibrant colors.

Warlocks. ANGRY warlocks.

AGGRESSIVE WARLOCK
Don't let her get time to --

He crosses the powder-line as he falls COMPLETELY ASLEEP in mid-stride. He slams into the ground SNORING. The next few warlocks behind him trip over him, snoring right next to him.

But the powder dissipates. The two remaining warlocks (bald heads, tattoos, scary) circle the Figure, who's still rocking back and forth.

FIGURE
I'm not here. I'm not here...

One warlock pulls a knife.

FIREBALLS TEAR through a tunnel carved in volcanic glass. SCREAMS fill the air.
Deanna's desperate escape
Deanna's running for her life

INT. VOLCANIC CORE - NIGHT p.1
The Figure enters a wide-open chamber in the magma tunnels. Above the central thirty...
Deanna's last-ditch spell
Deanna has to avoid, battle, and escape the warlocks. but she also needs to cast this...

BEEP. p.3
Hamburger Helper scans across a check stand.
Trish's mundane struggle
Trish's life is no fun. She's a single mom with a job she hates. People here aren't nice t...

INT. SNAPBERRY'S GROCERY STORE - DAY - OUR WORLD p.4
TRISH THOMPSON, 40's, scans groceries for a JERK customer (20's) who's on her c...
Her terrible job
Trish gets pushed into doing a task she really shouldn't be asked to do, given her cond...

EXT. PARKING LOT - DAY p.5
The "Snapberry's" parking lot.
The Great Shopping Cart Spill
Trish falls.

INT. GROCERY STORE - BACK OFFICE - DAY p.5
Trish, her "Snapberry's" apron covered in tofu and cottage cheese, sits in front of Chris...
Fired
Trish gets fired.

EXT. PARKING LOT - DAY p.7
Trish passes two former coworkers cleaning up the Great Grocery Cart Spill of Ten Min...
Phone call with doc
Trish tries to find out what happened with Riley.

INT. PRIUS - LATER p.7
Trish drives an old Prius that's seen better days. Piles of mail and old fast food bags ar...
Riley talks about what happened
Trish finds out the details of Riley's fight. These are the little details of Riley's life Trish f...

INT. CHEMO WARD - FLASHBACK p.8
Riley sits in a chair, hooked up to tubes. Another PATIENT her age talks on the phone.
Riley at her low
She overhears another girl talking on the phone. What she says sets Riley off.

Pages and Cards -- Horizontal Split

The image shows a script editor window titled "Untitled Airship FD 11 - Script". The main text area contains the following script:

INT. LAVA TUBE - NIGHT

FIREBALLS TEAR through a tunnel carved in volcanic glass. SCREAMS fill the air.

One FIGURE in a high-collared black cloak BURSTS through the fire. Miraculously unscathed.

INT. VOLCANIC CORE - NIGHT

The Figure enters a wide-open chamber in the magma tunnels. Above the central thirty-foot lake of lava floats a perfectly flat rectangle bursting with colors. Glass? Something like that.

She stops. Gets out three pouches of powder. Scatters them in a line on the floor across the entrance. A trap.

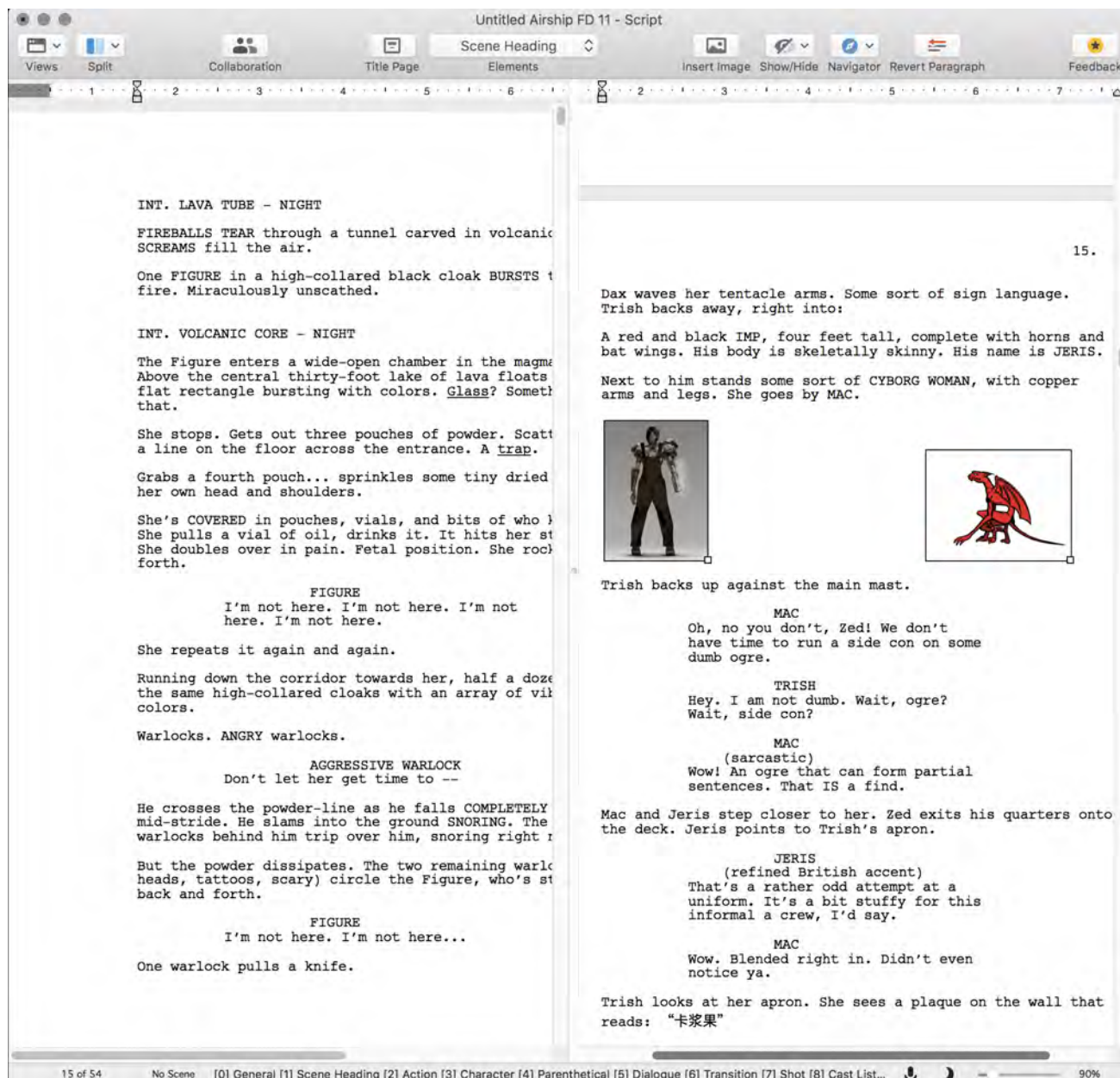
Grabs a fourth pouch... sprinkles some tiny dried leaves on her own head and shoulders.

She's COVERED in pouches, vials, and bits of who knows what. She pulls a vial of oil, drinks it. It hits her stomach hard. She doubles over in pain. Fetal position. She rocks back and

Below the script editor is a grid of eight cards, each representing a page from the script. The cards are color-coded and contain the following text:

- INT. LAVA TUBE - NIGHT p.1** (Red background): Deanna's running for her life
- INT. VOLCANIC CORE - NIGHT p.1** (Red background): Deanna has to avoid, battle, and escape the warlocks, but she also needs to cast this complicated, delicate spell. one part goes wrong -- she loses some of the powder, the portal almost collapses before she's through.
- BEEP. p.3** (Blue background): Trish's life is no fun. She's a single mom with a job she hates. People here aren't nice to her.
- INT. SNAPBERRY'S GROCERY STORE - DAY - OUR WORLD p.4** (Blue background): Trish gets pushed into doing a task she really shouldn't be asked to do, given her condition.
- EXT. PARKING LOT - DAY p.5** (Yellow background): Trish falls. The customer she's helping takes this personally.
- INT. GROCERY STORE - BACK OFFICE - DAY p.5** (Yellow background): Trish gets fired. But she's arguing for her job, when she gets a call from Riley's doctor. She HAS to leave. Is she really gonna give up this argument?
- EXT. PARKING LOT - DAY p.7** (Orange background):
- INT. PRIUS - LATER p.7** (Blue background):
- INT. CHEMO WARD - FLASHBACK p.8** (Red background):

Pages and Pages -- Vertical Split



The Panels feature gives the user the flexibility to tailor the display to the way he or she wants it to work. Some examples:

- Use only the Summary Cards view to fill the screen with story beats or plot points, giving a high-altitude view of the project that can help structure the story;
- Split the screen and with Script > Page view in both panels, display Scene 1 and Scene 100 at the same time. This can assist in ensuring that an important conversation in Scene 1 is accurately recalled in Scene 100;

- Have Scene View in one panel and script pages in another to easily see what scenes precede and follow the scene that is currently being written.



Take time to experiment with the Panels system to see how it can best work for you.

Script Panel

The Script panel is the standard textual view of the script. The Script panel has three different display modes: Normal View, Page View and Speed View. The Normal and Page views are WYSIWYG (What You See Is What You Get) displays, meaning that the font, text layout and pagination are presented on the screen exactly as they will be printed. Speed View is WYSIWYG except for pagination.

Script - Normal View

Choose Normal View to display the text of the script with all active components: page breaks, page numbers, dialogue breaks, mores, continueds, headers and footers. See [Script - Normal View](#) for more information.

Script - Page View

Choose Page View to display the text of the script on realistic-looking script pages, with all active components: page numbers, dialogue breaks, mores, continueds, headers and footers. See [Script - Page View](#) for more information.

Script - Speed View

Choose Speed View to display the text of the script as if it were a single, continuous page, which means more of the text appears on screen. Speed View looks like Normal View but without any of the active components. See [Script - Speed View](#) for more information.

Index Card Panel

The Index Card panel is designed to approximate a common way scripts are developed, structured and annotated. Each card represents one scene.

A scene is defined as extending from the first letter of a scene heading to the last possible punctuation mark or letter before the next general, scene heading or transition element.

Cards are ordered in a left-to-right, top-to-bottom fashion. This section describes functionality that is specific to the Index Card panel. For discussion of functionality common to both the Index Card panel and Scene View, see [Scene View and Index Card Panels](#).

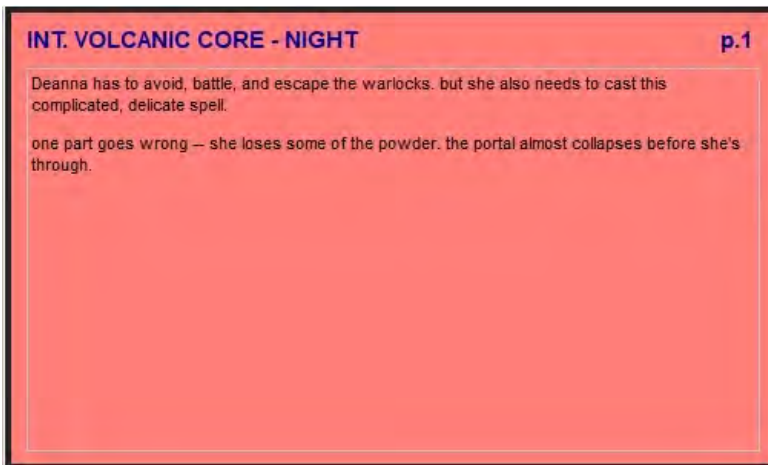
The top line of each card contains the scene's scene heading, scene number (if any) and page number. Cards (scenes) may be added in both Index Cards views and the number of columns of cards viewed at any time may be changed. Index Cards may be viewed along with the Script (see following).



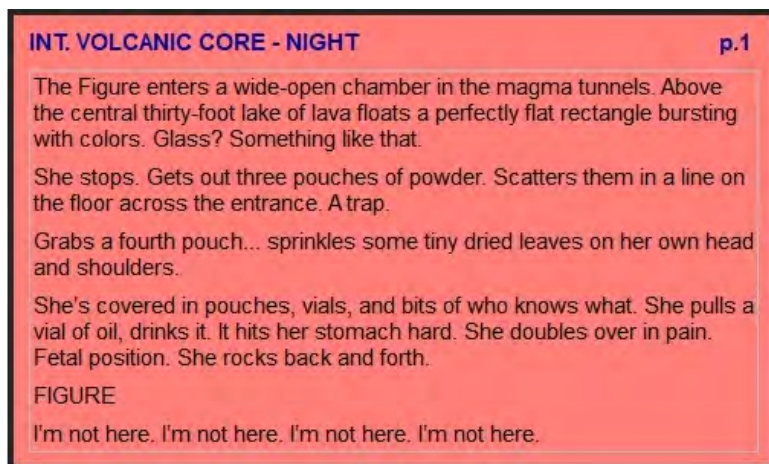
NOTE *Most functions and commands that are used to write or edit the script are not available in the Index Card panel. You must be in the Script panel to access them.*

Index Card Panel Display Modes

The Index Card panel has two display modes, Summary and Script, which simulate the two sides of a physical index card. The Summary display is blank initially and available for the user to type in notes pertaining to the scene.



The Script side contains some of the script text from that scene.



To change the display mode of an Index Card panel, go to the View menu and choose Index Cards - Script or Index Cards - Summary.

- or -

Control + click the mouse on any card and choose Script View or Summary View from the context menu.

Summary Cards

In addition to the scene heading, scene number and page number, the Summary cards contain any notes written that pertain to the scene.

Example: A useful Summary card might contain this text (without quotes): "Bob confronts Sue about the secret documents." This is a concise description of the story beat or plot point conveyed in this scene. Additional notes about what happens in the scene may also be added.



TIP

Creating a set of Summary cards with one story beat or plot point per card may be a good way to structure a script, before you go to pages. Arranging and rearranging the cards until your story is exactly where you want it can mean less rewriting time.

To add summary text to an Index Card

190. Click once in the summary area of an Index Card.

The cursor appears in the summary text area of the Index Card.

191. Type in any text;

192. Click anywhere else in the panel to apply the changes to the card.

Script Cards

The Script cards display text from the scenes in the actual script -- as much of the beginning of the scene as the card can hold.

The amount of text the card can hold depends on the size of the card, which depends on the [View > Cards Across](#) setting. If more cards are displayed, the cards are smaller and less text is visible.

Text in Script cards cannot be edited but the scene heading may be edited.

Editing the Scene Heading

Edit the scene heading of a scene in either display mode of the Index Card panel.

To edit a scene heading in an Index Card:

193. Click the scene heading in an Index Card;

The cursor appears in the scene heading text area of the Index Card.

194. Edit the scene heading,;
195. Click anywhere else in the panel to apply the changes to the card. Any changes made to the scene heading in an Index Card will be reflected in the actual script.

Changing Fonts and Font Size

Index Cards can use any font and font size available on your computer.



TIP

The default font for the Index Card panel is Arial 9.



NOTE

Changing the font/font size of the Index Cards does not affect the font/font size of the script.

**IMPORTANT**

If you transfer your script to another computer, the font / font size might change due to unavailability of a particular font/font size on the second computer.

To change the font and font size of Index Cards, choose Format > Font or Font Size.

The Index Cards appear in the selected font and size. The font changes for all the text in all the Index Cards in the script. The font cannot be changed for individual index cards or ranges of text in the summary.

Printing Index Cards

The Index Card panel may be printed to actual index cards, regular paper or special card stock made by Avery and other vendors.

To print Index Cards:

196. Choose File > Print;
197. Set the options as desired;
198. Click OK.

The standard Print dialogue appears.

199. Choose the number of copies to print, page range, etc.;
200. Click OK.

**NOTE**

The current display mode of the Index Card panel (Summary or Script) prints.

Print Cards dialogue

The Print Cards dialogue allows the user to configure how the cards will print.

Layout:

Index Cards 3x5

Index Card Paper

Custom Across: 3

 Down: 5

Options:

Selected cards only

Frame cards

Print gray background

Cancel OK

Layout

Index Cards

Prints to index cards. Choose to print on either 3x5 or 4x6 index cards.

Index Card Paper

Prints to pre-cut perforated index card stock.

Custom

Prints to custom-size paper. When this option is chosen, the Across and Down adjustment pop-up lists become available so the number of cards that will print on a page can be set. Since all printers are different, some experimenting and test prints may be necessary to get the desired results.

To change the number of cards that will print on a sheet, enter or select numbers in the Across and Down pop-up lists.

Options

Selected Cards Only

If this option is selected, only the selected cards in the panel print.

Frame Cards

If this option is selected, each card prints with a black border around it.

Print Gray Background

If this option is selected, a gray background prints behind the cards.

To print on index cards

201. Select the Index Card layout option;
202. Select "3x5" or "4x6" from the Card Size dropdown;
203. Click OK and the standard Print dialogue appears;
204. Make sure the index cards are placed in the manual feed tray of the printer. See the printer's documentation for instructions on using the manual feed tray to print small paper sizes;
205. Click OK/Print in the Print dialogue.



NOTE

Some printers are unable to print on paper as small as 3x5 (or even 4x6) index cards.

Index Card Context Menu

Right-click or Control + click anywhere in the panel to access the Index Card panel context menu.

Summary View/Script View

Toggles between Summary View and Script View. The active view will have a check-mark next to it.

Insert New Scene

Creates a new Index Card. See [Insert New Scene](#).

Insert Non-Speaking Character

See [Insert Non-Speaking Character](#).

Send to Script

See [Send to Script](#).

Scene Colors

The Index Card panel context menu contains items for changing the selected scene's color.

Scene View

Similar to the [Index Card Panel](#), Scene View also gives a scene-only view of the project. Each row in Scene View contains a scene's scene heading, the first line of action, the scene title (if one has been entered) and the first line of the scene summary (if one has been entered).

Scene View Fields

Hide or show the scene title, summary and/or action in Scene View. Hiding one or more of the Scene View items reduces the height of each row which allows more scenes to become visible on the screen.

To hide the Scene Title and/or the Action and/or the Summary, go to View > Hide Action / Scene Title / Summary

- or -

Right-click or Control + click and choose Hide Action / Scene Title / Summary from the context menu.



The View > Hide Action / Scene Title / Summary menu item now changes to View > Show Action / Scene Title / Summary and the context menu now has a Show Scene Title / Action / Summary command instead of a Hide Scene Title / Action / Summary command.

Note: Hiding or showing Action / Scene Title / Summary text applies to all scenes; changing a color applies only to the selected scene.



NOTE

You cannot hide the scene heading in Scene View.

Editing Scene View fields

Edit the Scene Heading and Scene Title in Scene View.

To edit the Scene Heading of a scene in Scene View

206. Select the scene to be edited;
207. Click once on the Scene Heading;
208. Enter or change the text;
209. Click anywhere else in the panel to apply the changes to the scene.

To edit the Title of a scene in Scene View:

1. Click once on the Title;
2. Enter or change the text;
3. Click anywhere else in the panel to apply the changes to the scene.



NOTE

You cannot edit the action row in Scene View.



NOTE

When you select a scene, the editable fields display ghosted grey text that indicates where you can type.

Tab key

Edit the next or previous editable section in Scene View by hitting the Tab key to move to the next section or Shift + Tab to move to the previous editable section. If changes have been made in the current editable area, when the Tab key is pressed those changes are applied to the scene.

Scene View Context Menu

Right-click or Control-click anywhere in the panel to access the context menu. In addition to menu items for hiding or showing Action / Scene Title / Summary text, it has:

Insert New Scene

Creates a new Scene row.

Scene Colors

Changes the selected scene's color. The scene will retain this color in both Index Card views as well.

Printing Scene View

Like the Index Cards, Scene View may be printed.

To print Scene View:

1. Choose File > Print;
2. Choose print settings;
3. Click OK (or Cancel).

Scene View and Index Card Panels

Both the Index Card panel and Scene View share many functions that work the same way. This section describes those functions for both types of panels.

Selecting Scenes

Select more than one scene using the mouse by holding down the Shift or Control keys when a scene is clicked on.

To select a range of scenes using the mouse

1. Click on a scene that will be either the start or the end of the range of scenes to be selected;

2. Hold down the Shift key and click the scene to be the other end of the range of scenes to be selected.

The range of scenes between and including the two scenes clicked on are selected.

To select individual scenes or add a scene to the set of selected scenes

Hold down the Command key and click an unselected scene. The scene clicked on is added to the set of selected scenes.

To remove a scene from the set of selected scenes

Hold down the Command key and click a selected scene. The scene clicked on is removed from the set of selected scenes.

To select all scenes

The Edit > Select All command selects all the scenes in the script. All scenes may be selected with the keyboard using Command + A.

Rearranging Scenes

Because many scenes are viewed at once, it's easy to rearrange them. Scenes can be repositioned by selecting a scene or scenes then dragging and dropping them to a new location.

Any changes made will be reflected in the arrangement of the script.

To reposition scene(s):

210. Select the scene or scenes to be moved;
211. Hold down the mouse button and drag the selected scene(s);

An indicator appears showing where the new scenes will be dropped if the mouse button is released;

212. Release the mouse button.

The selection moves to the desired location. The other scenes shuffle to reflect the new order.

Scenes may also be rearranged scenes with the standard Cut, Copy, Delete and Paste commands available in the [Edit](#) menu. The Delete command removes all the selected scenes. The Cut command removes the selected scenes and puts them on the operating system's clipboard. The Copy command puts the selected scenes on the clipboard but does not remove them from the script. The Paste command inserts the scenes on the clipboard where the blinking cursor is positioned.

Keyboard Navigation

Use the keyboard to navigate among the scenes in Scene View or Index Card panel just as in the Script panel for words and characters.

If multiple scenes are selected, then the **current scene** is the last scene added to the selection, and the **anchor scene** is the first scene selected.



NOTE

If the script is in Scene View, the following key combinations that refer to selections within rows will not apply.

Arrow Keys

The Left Arrow key selects the previous scene and the Right Arrow key selects the next scene in the sequence.

The Up Arrow key selects the scene in the same column as the current scene in the previous row. The Down Arrow key selects the scene one row down.

The Shift + Right Arrow key combination selects the current scene and following scenes one at a time. The Shift + Left Arrow selects the current scene and previous scenes one by one.

The Command + Up Arrow key combination selects the first scene in the view and the Command + Down Arrow key combination selects the last scene.

If the [Scroll keys mimic MS Word](#) preference is checked (on)

The Command + Right Arrow key combination selects the last scene in the current row (the row that the current scene is in) and the Command + Left Arrow selects the first scene in the current row.

The Shift + Up Arrow key combination selects the scene up one row, and the Shift + Down arrow selects the scene down one row.

The Home key scrolls the panel to the start of the document and the End key scrolls the panel to the end of the document.

Home and End keys

The Command + Home or End key combination selects the first or last scene.

The Shift + Home or End key combinations selects the range of scenes from the current to the first or last scene.

If the *Scroll keys mimic MS Word* preference is checked (on)

The Home key selects the first scene on the current row, and the End key selects the last scene on the current row.

Page Up and Page Down Keys

With the *Scroll keys mimic MS Word* preference checked, the Page Up and Page Down keys scroll the active panel up or down one view without changing the selection.

The Shift + Page Up key combination scrolls the panel up one view, where a view is as much vertical space that is visible in the panel and extends the selection to the scene one view up from the current scene. The Shift + Page Down key combination scrolls the panel down one view and extends the selection to the scene one view down from the current scene.

If the *Scroll keys mimic MS Word* preference is checked (on)

The Page Up key scrolls the panel up one view and selects the scene one view up from the current scene. A view in this context is as much vertical space that is visible in the panel. The Page Down scrolls the panel down one view and selects the scene one view down from the current scene.

Insert New Scene

This command is only enabled when the active panel is an Index Card panel or Scene View.

To insert a new scene

Select Document > Insert New Scene from the main menu or select Insert New Scene from Scene View context menu right-click or Control + click.

The new scene is inserted after the currently selected scene. If no scene is selected, the new scene is inserted at the end of the script.

Double-click to Go To Scene

Double-click on a scene in an Index Card panel or Scene View and the window is split, if the other panel displays a Page view, Scene view or an Index Card view, the panel scrolls to that scene and that panel becomes active.

- If the inactive panel is Script panel, the cursor goes to the beginning of the scene and the script panel scrolls to keep the cursor in view;

- If the inactive panel is Scene View or an Index Card panel, the scene corresponding to the one clicked on is selected and the panel scrolls to keep the selected scene in view.

Coloring Scenes

Assign any scene in a script a color, which makes the corresponding scene in Scene View or the Index Card panel appear in that color. By default, a new scene has no color.

To color a scene:

1. Click on the scene in Scene View or an Index Card panel you wish to color;
2. Select Tools > Navigator and choose the Scenes section (if it not is already showing);
3. Select a color from the color chooser in the Scene Properties Inspector;

- or -

3. Right-click or Control + click on the panel and select a color from the context menu;
4. The selected scene now displays in that color.

To change the color of multiple scenes at the same time.

1. Select more than one scene in the active Scene View or Index Card panel (see [Selecting Scenes](#), above);
2. Select Tools > Scene Properties to show the Scene Properties Inspector if it is not already showing;
3. Select a color from the color chooser in the Scene Properties Inspector.

- or -

3. Right-click or Control + click on the panel and select a color from the context menu;

- or -

3. All of the selected scenes now display the new color.

Send to Script

Copies a scene's summary text into that scene in the script. The text becomes a new action paragraph at the end of the scene.

To copy a scene summary into the scene in the script

213. Select the scene from which the summary is to be copied. More than one scene may be copied;

214. Right-click or Control + click on one of the cards and from the context menu choose Document > Send to Script;

- or -

2. Go to Insert > Send to Script;

- or -

2. On the keyboard press Command + Shift + C.

The summary text for each selected scene becomes an action element after that scene's scene heading. If there is already content in the scene, the summary information will be added as an action element at the end of the scene.

Split (Horizontally/Vertically), Unsplit, Swap

These commands determine how different panels will be displayed and arranged. They are all parts of Final Draft's Panels System.

The contents of each panel are determined by the View menu commands - the three Script commands, the two Index Card commands and the Scene command (see [View Menu](#)).

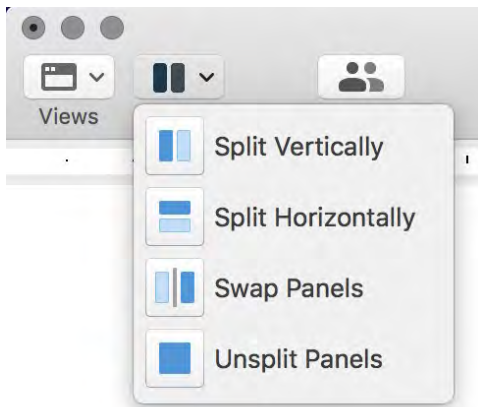
- Any single panel or combination of two panels may be displayed at once;
- The exact size and position on-screen of the panels may be changed;
- When a script is saved, the current Panels configuration is saved as well;
- When two panels are visible and one of the panels is an Index Card panel or Scene View, navigate to a scene in the other panel by double-clicking on a scene in the Index Card panel or Scene View. In other words, when a scene is double-clicked, the panels are synched so that the same scene is in view in both panels.

Split (Horizontally/Vertically)

Divides the script into two panels.

To Split Panels:

1. Go to View > Split Horizontally or Vertically or choose from the Split dropdown menu in the toolbar:



Whichever View is currently onscreen (Script, Index Cards or Scene View) will now appear in two panels. For example, if Script - Page View is onscreen, choosing View > Split Vertically would result in both panels containing script pages.

2. Select one of the panels by clicking in it; a selection box appears around the active panel;
3. Go to the View menu and choose another view for the active panel (Script, Cards or Scene view), or click at the bottom-right of the screen to select another view (in this example, Index Cards - Summary):

The contents of the active panel will be changed to the chosen view.

Manually resize the panels by clicking and dragging the Splitter (usable when the cursor is hovered over the dividing line between the two panels and becomes the double arrow) and the Resize Box. Adjust the panels to suit the screen and panel configuration.



NOTE *When a script is saved, the current Panel configuration will be saved as well, whether it is a single panel or multiple panels.*

Unsplit Panels

Hides one of the panels. This command is disabled if only one panel is displayed.

To hide a panel

1. Select the panel that will remain displayed;
2. Choose View > UnSplit Panels or select the Unsplit button in the toolbar.

The panel that is not selected will be hidden and the selected panel will resize to fill the screen.

Swap Panels

Reverses the position of the displayed panels. This command is disabled if only one panel is displayed.

To change the order of the panels, choose View > Swap Panels and the panels will switch sides.

Additional Script Views and Panels Notes

Script Views in Both Panels

Whichever Script view is in one panel (Normal, Page or Speed) will also be the view in the other panel. It is not possible to display, for example, Normal View in one panel and Page View in the other.

Script Views with Other Views

Change the Script View between Normal, Page and Speed without affecting the display of either of the Index Cards or Scene Views.

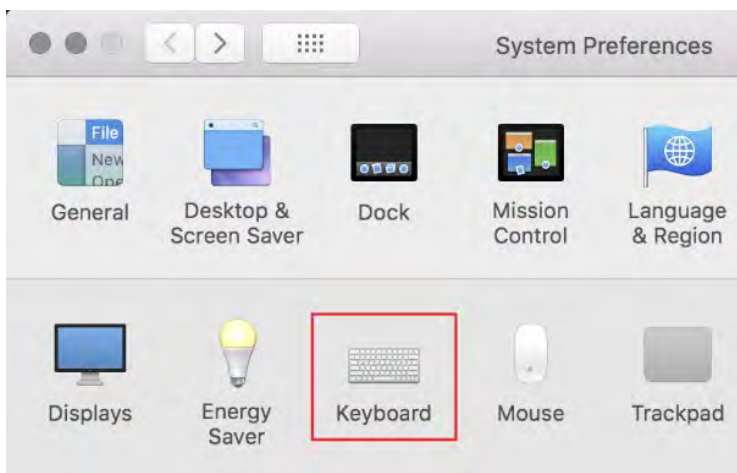
Foreign Languages, Characters and Symbols

Final Draft 11 supports Unicode, which means it can display text in many left-to-right alphabets. It cannot use alphabets that go from right to left, such as Hebrew and Arabic. It cannot use alphabets that are written vertically, such as certain variants of Japanese, Chinese and Korean.

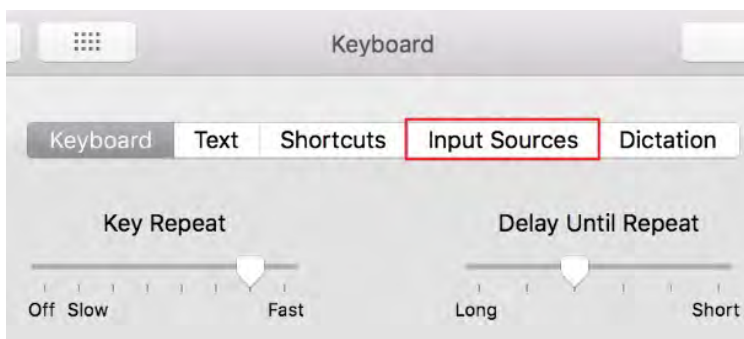
Changing the Input Language

To set Final Draft up to write in a foreign language, that language must be added to the operating system's list of languages (if it is not already):

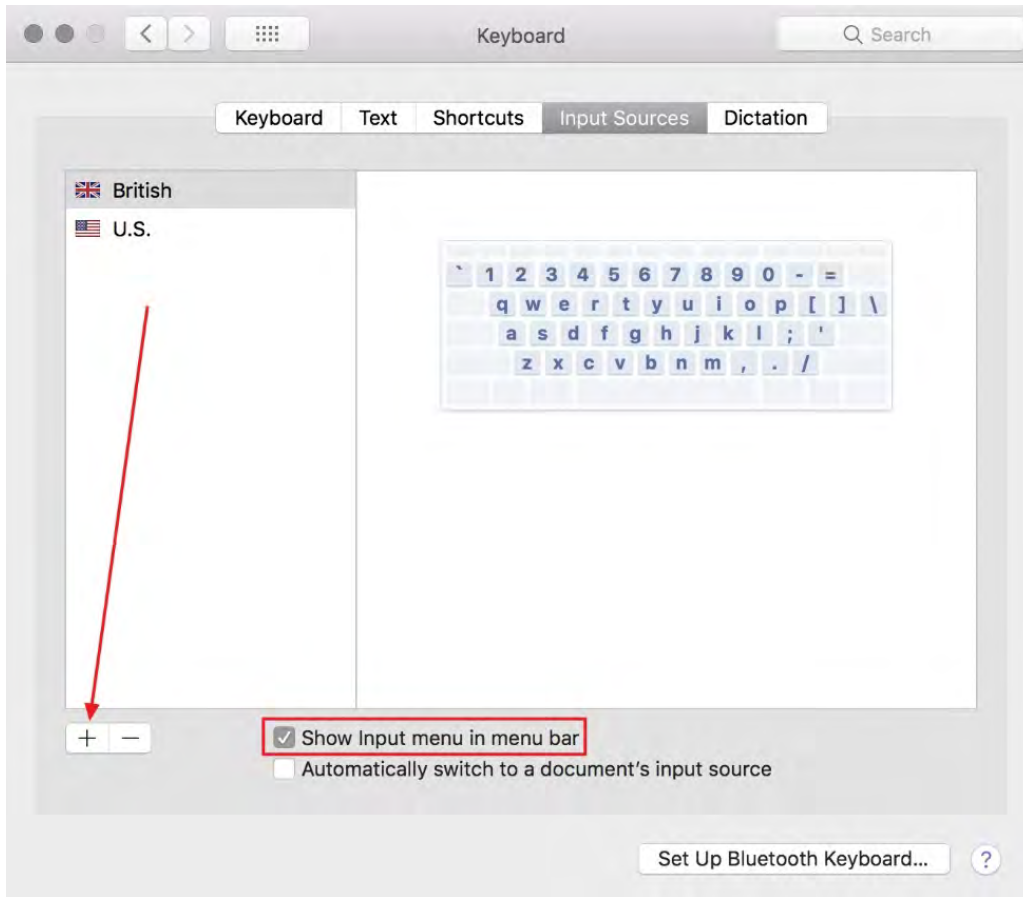
1. Open System Preferences;
2. Choose Keyboard:



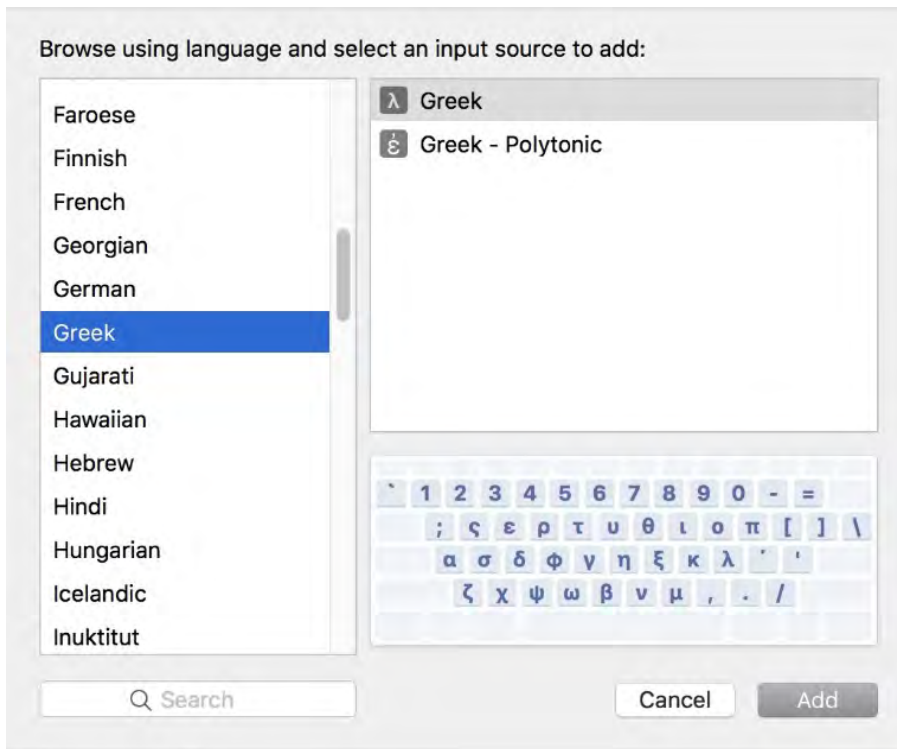
3. Choose Input Sources:



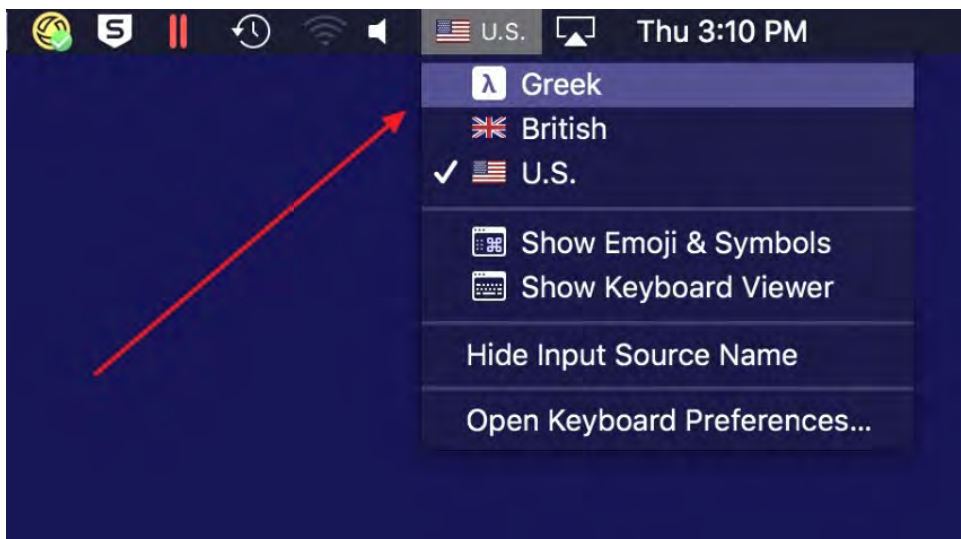
4. Check the box to Show Input menu in menu bar, then click the Plus sign at the bottom left to bring up the languages menu:



5. Select the desired language and click Add:



6. At the upper right of the screen, click the flag icon to choose the language for the keyboard input:



Once the keyboard input has been changed, the script's font may need to be changed depending on the language: **Courier New** supports many languages as well, and a third-party font specific to the desired language may also be installed. Some third-party fonts may not work.

For these languages, use either **Courier Final Draft** or **Sans Mono CJK Final Draft**:

| | | | | | | |
|------------|---------------|------------|-----------------|---------------|------------------|-------------------|
| Afrikaans | Albanian | Asu | Basque | Bemba | Bena | Catalan |
| Chiga | Cornish | Danish | Dutch | Embu | English | Faroese |
| Filipino | Friulian | German | Gusii | Icelandic | Indonesian | Irish |
| Italian | Kabuverdianu | Kalenjin | Kamba | Kikuyu | Kinyarwanda | Low German |
| Luo | Luxembourgish | Luyia | Machame | Makhua-Meetto | Makondea | Malagasy |
| Malay | Manx | Meru | Morisyen | North Ndebele | Norwegian Bokmal | Norwegian Nynorsk |
| Nyankole | Oromo | Portuguese | Romansh | Rombo | Rundi | Rwa |
| Samburu | Sango | Sangu | Scottish Gaelic | Sena | Shambala | Shona |
| Soga | Somali | Spanish | Swahili | Swedish | Swiss German | Taita |
| Teso Vunjo | Zulu | | | | | |

For these languages, use **Courier Final Draft**:

| | | | | | | |
|---------|------------|---------------|----------|---------|--------|-----------|
| Cognian | Czech | Esperanto | Estonian | Finnish | French | Hungarian |
| Latvian | Lithuanian | Lower Sorbian | Maltese | Polish | Slovak | Slovenian |
| Turkish | Turkmen | Upper Sorbian | | | | |

For these languages, use **Sans Devanagari Final Draft**:

| | | | | |
|------|-------|---------|---------|--------|
| Bodo | Hindi | Konkani | Marathi | Nepali |
|------|-------|---------|---------|--------|

To change a script's font:

1. Go to Format > Elements > Set Font;
2. Choose the font;

3. Click OK;



IMPORTANT

If you are using a font other than Courier Final Draft for your script, you must also set the [Header](#), the [Mores and Continueds](#) and the [Scene Numbers](#) to this font.



NOTE

While the user can type in a foreign language, Final Draft's menus, commands, icons and dialogue boxes will always remain in English. There are no foreign-language versions of the program.

Inserting Accented Characters

Press and hold the key of the desired letter; a small palette will come up and you simply choose the desired character. For example, to insert an e-acute, press and hold down the E key until the palette is displayed:

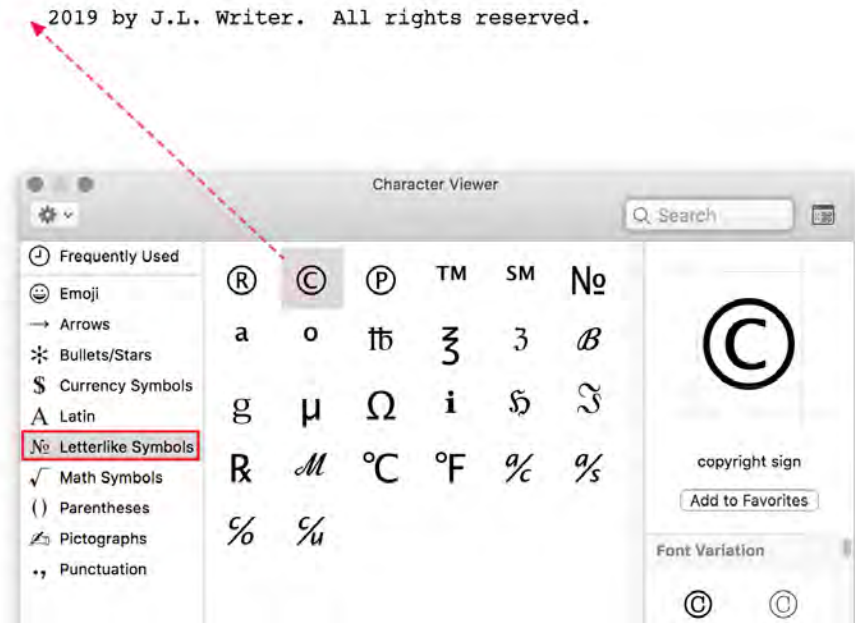


They walk to the cafe

Press the number key that corresponds to the selection (2, in this example) or select the desired character with the mouse.

Inserting Symbols

Go to Edit > Emoji & Symbols and choose a category from the list on the left. Double-click or drag to the Final Draft page the desired symbol.

**NOTE**

There may be characters and symbols you won't be able to use. Unsupported characters are usually rendered as a question mark, a slash, a box or some other symbol. If the character you want isn't displayed correctly after it's been pasted, typed or dragged into your script, you won't be able to use it.

Tagging



To watch a tutorial video on tagging for writers, click [HERE](#); for a tutorial video on tagging for production, click [HERE](#). (internet connection required).

To prepare a script for production, an Assistant Director, Unit Production Manager or other specialist goes through the document to identify and label (“tag”) items that will be needed for shooting and post-production. This process is known as breaking down a script.

In the past, the person breaking down the script used colored pencils to underline items on the physical page – a specific color for (for example) props, another color for special equipment, another color for live special effects. The tagging function in Final Draft allows the user to do this work electronically and in the Final Draft script delivered by the writer(s) and approved by the appropriate personnel. There is no need for a separate program, a separate file or a hard copy of the script.

Because the tagging function is completely customizable – meaning that the user can add and remove any categories he or she wishes and can tag anything in a script as anything – there are many uses for tagging beyond breaking down a script for production. Tagging scenes and characters in various ways may reveal patterns or rhythms in the story that the writer can continue or change.

Some examples:

- Tagging scenes by storyline: A-Story / B-Story / C-Story
- Tagging scenes by function: preparation / action / aftermath
- Tagging scenes by emotional value: sad / happy / confused
- Tagging characters by gender: male / female / pan
- Tagging characters by race: white / black / Asian
- Tagging characters by disposition: enemy / friend / neutral

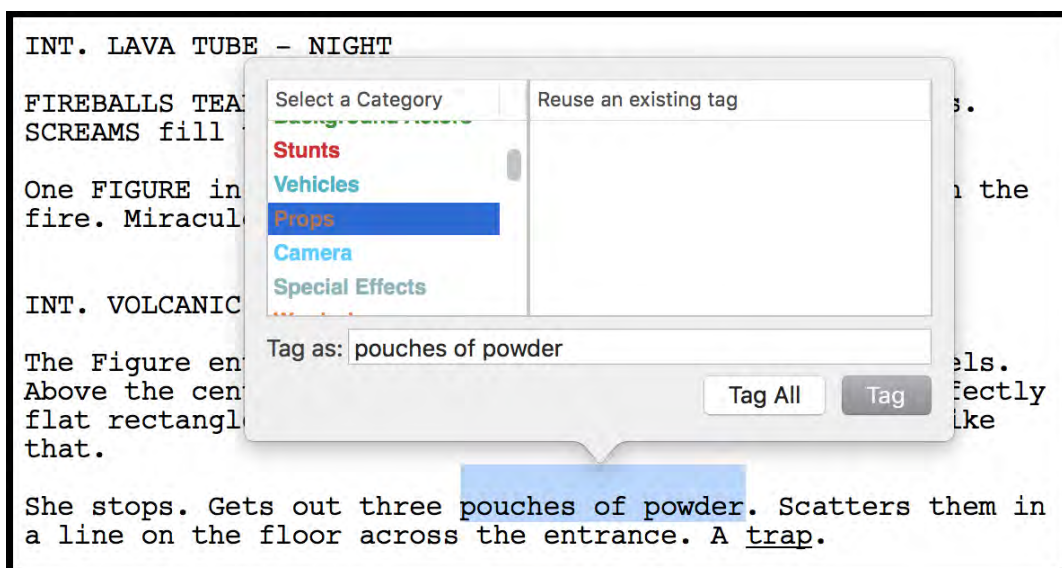
Tagging can be useful for members of a production crew as well. The director of photography can associate a camera package or lighting design with particular scenes; the production designer can assign a certain look to a group of scenes and another look to another group of scenes; the location manager can indicate what equipment and resources must be available at which sites.

Tagging an Item

1. Go to Production > Tag mode;
2. Highlight the word, phrase or paragraph to be tagged;
3. The tagging window will be displayed;
4. Choose a category from the dropdown menu;
5. The highlighted text will by default be shown as the name of the tag;
 - a. To tag the item as it appears on the page, for this scene only, click Tag or press Shift + Return on the keyboard OR;
 - b. To change the name of the tag (for example from “The Porsche” to “Bob’s Car,”) enter a desired tag name in the Tag As field OR;
 - c. To use an existing tag, choose it from the upper-right panel;
6. Choose Tag All to tag all instances of this item in the script;
7. Click OK to dismiss the tagging confirmation window.

In this example, “pouches of powder” will be tagged as a Prop in Scene 2 of *Airship*:

1. Go to Help > Sample Scripts and choose Production Script;
2. Untitled Airship – Production Script will open;
3. Scroll to the beginning of the script;
4. Go to Production and choose Tags Mode;
5. About a quarter of the way down the first page, highlight “pouches of powder”;
6. From the Category dropdown, double-click Props or click Props and then click Tag.



“Pouches of powder” is now tagged as a prop in this scene. Its tagged status and category is indicated by its brown text:

She stops. Gets out three **pouches of powder**. |Scatters them in a line on the floor across the entrance. A trap.

If “pouches of powder” should be tagged as a prop in all scenes in the script, click Tag All and all instances of “pouches of powder” will be tagged as a prop.



NOTE

When Final Draft is not in Tags Mode, all tagged items will revert to the default script text color (most likely black in normal mode and gray in Night mode). When Final Draft is placed in Tags Mode again, all tagged items will again be displayed in their respective categories' assigned color.

If the Tags Navigator is not onscreen, go to Tools > Show Navigator and click the Tags tab.

In the Tags Navigator table, select the second scene in order to see, in the Tags in Scene with Category window at the bottom, that “pouches of powder” is now associated with this scene. “[P]ouches of powder” is now also a script tag, available for re-use in order to tag this piece of magic elsewhere in the script, if necessary.

The screenshot shows the Navigator window with the 'Tags' tab selected. The table below has columns for Order, Page, Tags, and Categories. Red arrows indicate the flow of information from the table to the detailed scene view below.

| Order | Page | Tags | Categories |
|-------|------|--------------------------------------------------------------------------------------------|----------------------|
| 1 | 1 | | |
| 2 | 1 | AGGRESSIVE WARLOCK • APOLOGETIC WARLOCK • FIGURE • KNIFE WARLOCK • pouches of powder • ... | Cast Members • Props |
| 3 | 3 | | |
| 4 | 4 | CHRISTINA • JERK CUSTOMER • TRISH | Cast Members |
| 5 | 5 | JERK CUSTOMER • TRISH | Cast Members |
| 6 | 5 | CHRISTINA • TRISH | Cast Members |
| 7 | 6 | TRISH | Cast Members |
| 8 | 7 | RILEY • TRISH | Cast Members |
| 9 | 7 | PATIENT | Cast Members |
| 10 | 8 | RILEY • TRISH | Cast Members |
| 11 | 9 | RILEY • TRISH | Cast Members |
| 12 | 9 | DEANNA • MALCOLM • TRISH | Cast Members |
| 13 | 13 | TRISH • ZED | Cast Members |
| 14 | 14 | JERIS • MAC • TRISH • ZED | Cast Members |
| 15 | 21 | JERIS • MAC • TRISH • ZED | Cast Members |
| 16 | 22 | DAX • JERIS • TRISH • ZED | Cast Members |

Heading: INT. VOLCANIC CORE - NIGHT

| Categories | Tags in Scene with Category | Tags in Scene |
|-------------------|-----------------------------|--------------------|
| All | pouches of powder | AGGRESSIVE WARLOCK |
| Synopsis | | APOLOGETIC WARLOCK |
| Cast Members | | FIGURE |
| Background Actors | | KNIFE WARLOCK |
| Stunts | | pouches of powder |
| Vehicles | | WARLOCKS |
| Props | | |
| Camera | | |
| Special Effects | | |
| Wardrobe | | |
| Makeup/Hair | | |
| Animals | | |

Linking a Character with Tagged Items Throughout a Script

The tagging function also enables associations to be set up so that, for example, a prop or a piece of wardrobe that is always with or on a character will be tagged wherever that character appears.

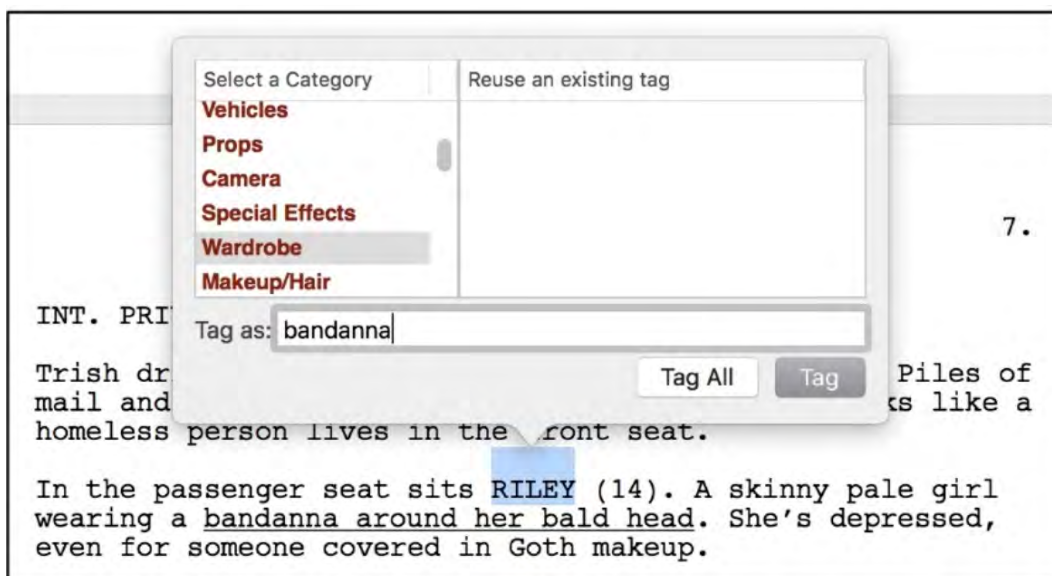
215. Double-click a character to display the tagging window;
216. If the character is not already tagged as Cast Member, double-click Cast Member;
217. In the Tag As field, enter the name of the item to be linked to the Cast Member;

-
218. Double-click the appropriate category for this item (note that this item and its category are now listed at the bottom of this window);
 219. Repeat this process if additional items are to be linked to this Cast Member;
 220. If the Tags Navigator is not onscreen, go to Tools > Show Navigator and click the Tags tab;
 221. In the All Tags / Tags in Scene window at the bottom right, double-click the Cast Member to be linked to certain tags throughout the script;
 222. Click the plus sign at the bottom right;
 223. Check the box or boxes for the desired item(s);
 224. Click OK;
 225. Go to Production > Tag All Characters.

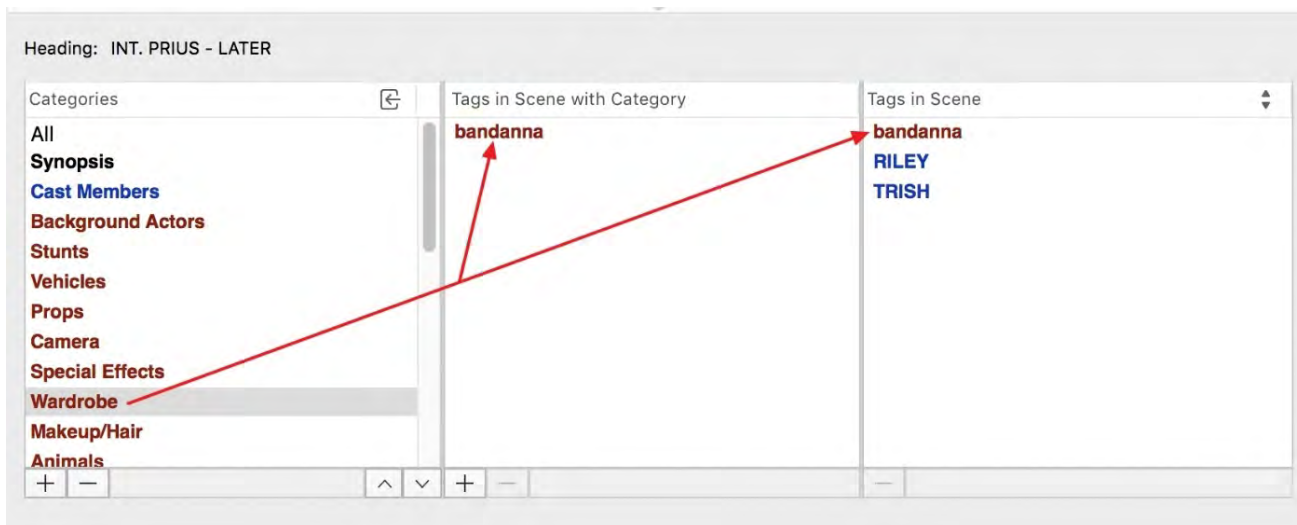
From this point forward, all scenes in which this character appears will have the assigned links in their Tags in Scene list in the Tags Navigator.

As an example, in the sample script that ships with Final Draft, *Airship*, the character of Riley is almost always seen wearing a bandanna on her head; the member of the production team responsible for wardrobe wants the bandanna indicated whenever Riley is in a scene.

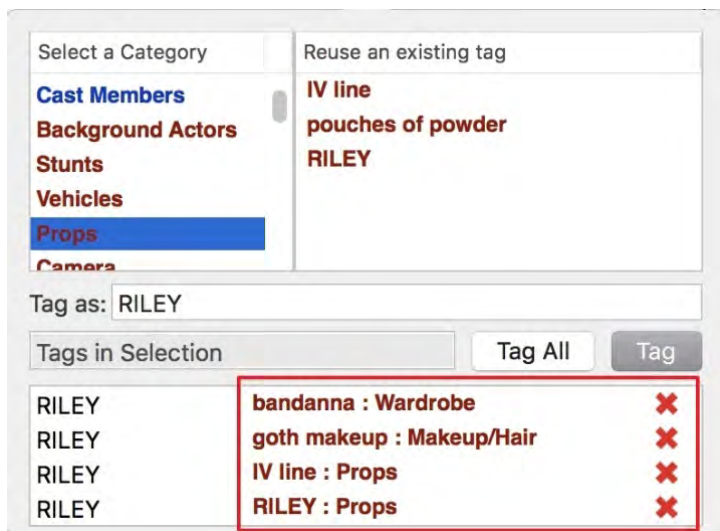
226. Go to Help > Sample Scripts > Production to open *Untitled Airship – Production*;
227. Go to Production > Tag all Characters;
228. Scroll to the top of Page 7 and near the top of the page...
229. ...double-click "RILEY" to display the tagging window;
230. Scroll down the list of Categories until Wardrobe is displayed and select that category;
231. In the Tag As field, delete RILEY and type "bandanna" (without quotes);
232. Click Tag All;
233. A dialogue will open asking you to confirm the Tag All action; click OK.



The Tags in Scene with Category window now indicates the bandanna as a Wardrobe item in the scene and the Tags in Scene window indicate the bandanna and Riley as present in this scene.

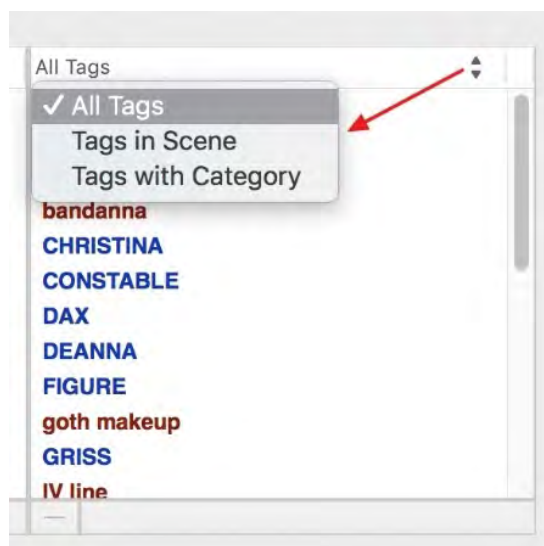
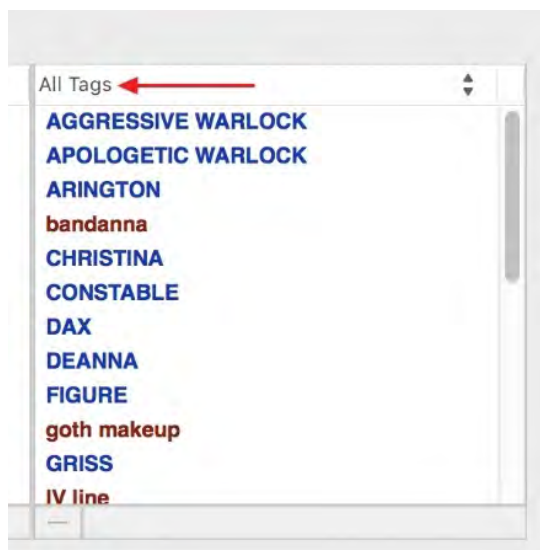


Additional items can be linked to Riley in this scene by entering the item name in the Tag As field and choosing its category. The list of tagged items linked to Riley in this scene appears at the bottom of this window. To remove a tagged item, click the X to the right of the tag:

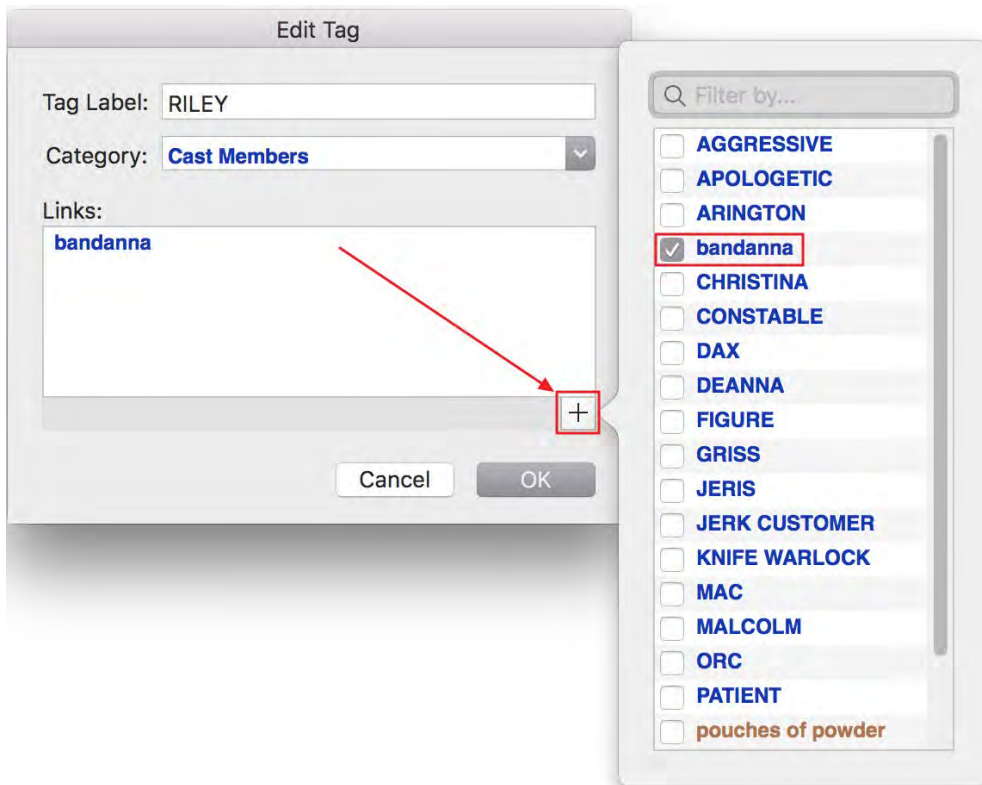


To link the bandanna to Riley in all scenes:

1. If the Navigator is not onscreen, go to Tools > Show Navigator and click the Tags tab;
2. If the All Tags / Tags in Scene / Tags with Category window at the bottom right is set not for All Tags, set it to All Tags;

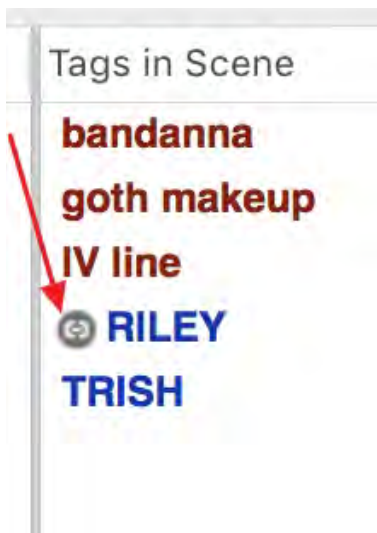


234. Double-click RILEY;
235. Click the plus sign at the bottom right;



236. Check the box for bandanna;
237. Click OK;
238. Go to Production > Tag All Characters.

From this point forward, all scenes in which Riley appears will have her bandanna in their Scene Tags list in the Tags Navigator. Note also that Riley now has a “linked” icon next to her name:





NOTE

The Tag All Characters command may be used repeatedly as additional script-wide tags are linked to a Cast Member or script-wide tags are linked to other Cast Members.

If there is a scene in which Riley is not supposed to have her bandanna, the bandanna tag can be removed from that scene.

1. In the Tags Navigator, click the scene to display the tags for that scene;
2. In the Categories panel, click All or Wardrobe;
3. In the Tags in Scene with Category window, click bandanna and then the minus sign. You will be prompted to choose to remove this tag from the entire script or scene only; for the purposes of this example, choose Scene Only.

The bandanna tag is removed from this scene but is still tagged in all other scenes.

The Tags Navigator

If the Navigator is not onscreen, go to Tools > Show Navigator and click the Tags tab.

The Tags Navigator is customizable and configurable in the same way as the other Navigators – the ability to sort columns, reorder columns, resize columns, add and remove columns and resize the panels.

To enter Tags mode, click the Tags icon on the left side of the menu bar. To exit Tags mode, click the icon again. This is the same as toggling Tags mode on and off under Production > Tags Mode.

The Scenes Table

The table section of the Navigator displays a list of the scenes in the script, along with several default columns with standard information about each scene (Order, Scene #, Title, Location, Color and Page).

In addition to the catch-all Tags columns, more detailed information can be displayed when additional columns are added. Each individual tag, category, list of tags (shown by default) and list of categories may be selected as a column in the Tags Navigator table:

The Navigator window displays a table with the following columns: Page, Tags, and Categories. A red arrow points to the context menu icon in the top right corner of the table. The context menu is open, showing options for 'Show Tag...', 'Show Category...', and a list of sorting criteria: Order, Color, Intro, Length, Location, Page, Scene #, Time, Title, Tags, and Categories. The 'Page', 'Location', 'Page', and 'Categories' options are checked.

| | Page | Tags | Categories |
|----------------|------|--------------------|--------------|
| IBE | 1 | | |
| IIC CORE | 1 | AGGRESSIVE W... | Cast Mem... |
| | 3 | | |
| RRY'S GROU... | 4 | CHRISTINA • JE... | Cast Members |
| 3 LOT | 5 | JERK CUSTOME... | Cast Members |
| Y STORE - B... | 5 | CHRISTINA • TR... | Cast Members |
| 3 LOT | 6 | TRISH | Cast Members |
| | 7 | bandanna • RILE... | Cast Members |
| WARD | 7 | PATIENT | Cast Members |
| | 8 | RILEY • TRISH | Cast Members |
| OUSE COMP... | 9 | RILEY • TRISH | Cast Members |
| TOWNHOUSE | 9 | DEANNA • MAL... | Cast Members |
| I'S QUARTERS | 13 | TRISH • ZED | Cast Members |
| DECK | 14 | JERIS • MAC • ... | Cast Members |

In the following example, the main character's Prius is tagged as a vehicle and "Prius" has been selected as a column in the Navigator:

The 'Show Tag' dialog box is shown, featuring a 'Choose a Tag' label and a text input field containing the word 'Prius'. Below the input field are 'Cancel' and 'OK' buttons.

When a tagged item is selected as a column, its presence in a scene is indicated by a number, which is the number of times that item appears in the scene:

The Navigator window displays a table of scene data. The 'Prius' column is highlighted, and three red arrows point to the '1' values in that column for rows 8, 10, and 11. Below the table, the heading is 'INT. VOLCANIC CORE - NIGHT'. The 'Categories' pane shows 'All', 'Synopsis', and 'Cast Members'. The 'Scene Tags' pane shows 'AGGRESSIVE WARLOCK', 'bejeweled pouch', and 'blood'. The 'Script Tags' pane shows 'AGGRESSIVE WARLOCK', 'ARINGTON', and 'bandanna'.

| Order | Location | Page | Categories | Prius |
|-------|---------------------------|------|-------------------------------|-------|
| 1 | LAVA TUBE | 1 | Cast Members • Special Eff... | |
| 2 | VOLCANIC CORE | 1 | Cast Members • Backgrou... | |
| 3 | | 3A | Props • Set Dressing • Notes | |
| 4 | SNAPBERRY'S GROCERY ST... | 4 | Cast Members • Props • W... | |
| 5 | PARKING LOT | 5 | Cast Members • Stunts • P... | |
| 6 | GROCERY STORE - BACK O... | 5 | Cast Members • Props • W... | |
| 7 | PARKING LOT | 6 | Cast Members • Backgrou... | |
| 8 | PRIUS | 6 | Cast Members • Vehicles • ... | 1 |
| 9 | CHEMO WARD | 8 | Cast Members • Backgrou... | |
| 10 | PRIUS | 8 | Cast Members • Vehicles • ... | 1 |
| 11 | TOWNHOUSE COMPLEX | 8 | Cast Members • Vehicles • ... | 1 |
| 12 | TRISH'S TOWNHOUSE | 9 | Cast Members • Stunts • P... | |
| 13 | CAPTAIN'S QUARTERS | 12 | Cast Members • Stunts • P... | |
| 14 | AIRSHIP DECK | 14 | Cast Members • Stunts • P... | |
| 15 | AIRSHIP | 20 | Cast Members • Vehicles • ... | |
| 16 | AIRSHIP | 21 | Cast Members • Props • S... | |
| 17 | TRISH | 23 | Cast Members • Stunts • P... | |

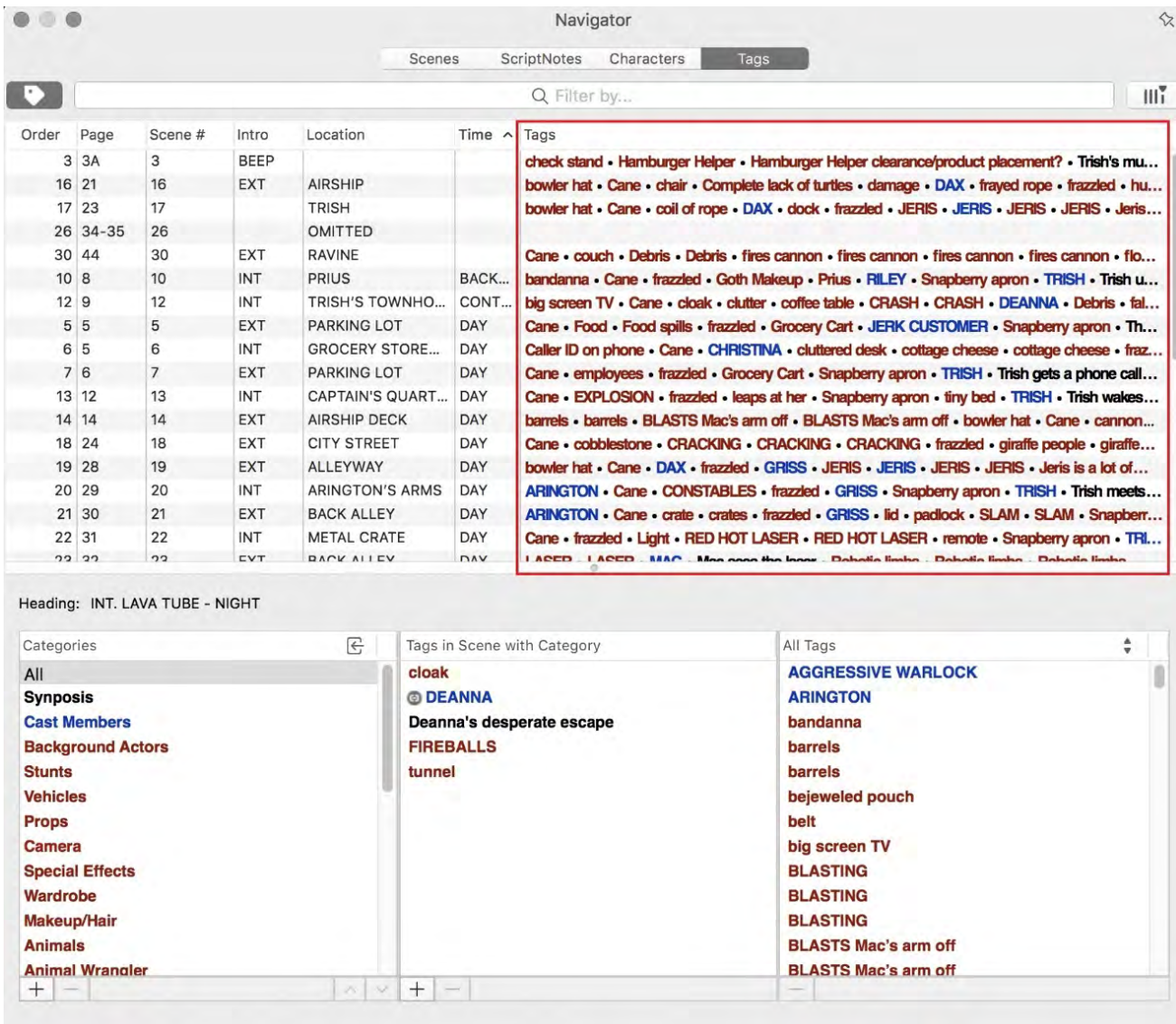
When a category is selected as a column, the tagged item from that category appears in the scene row by name:

The 'Show Category' dialog box is open, showing a list of categories. 'Synopsis' is checked. 'Vehicles' is highlighted with a red box.

- ✓ Synopsis
- Cast Members
- Background Actors
- Stunts
- Vehicles**
- Props
- Camera
- Special Effects
- Wardrobe
- Makeup/Hair
- Animals

| Order | Page | Scene # | Intro | Location | Time | Tags | Vehicles |
|-------|------|---------|-------|-----------------------|----------------|------------------------------|----------|
| 1 | 1 | | INT | LAVA TUBE | NIGHT | | |
| 2 | 1 | | INT | VOLCANIC CORE | NIGHT | AGGRESSIVE WARLOCK • APO... | |
| 3 | 3 | | BEEP | | | | |
| 4 | 4 | | INT | SNAPBERRY'S GROCER... | OUR WORLD | CHRISTINA • JERK CUSTOMER... | |
| 5 | 5 | | EXT | PARKING LOT | DAY | JERK CUSTOMER • TRISH | |
| 6 | 5 | | INT | GROCERY STORE - BA... | DAY | CHRISTINA • TRISH | |
| 7 | 6 | | EXT | PARKING LOT | DAY | TRISH | |
| 8 | 7 | | INT | PRIUS | LATER | Prius • RILEY • TRISH | Prius |
| 9 | 7 | | INT | CHEMO WARD | FLASHBACK | PATIENT | |
| 10 | 8 | | INT | PRIUS | BACK TO SCE... | Prius • RILEY • TRISH | Prius |
| 11 | 9 | | EXT | TOWNHOUSE COMPLEX | MOMENTS LA... | RILEY • TRISH | |
| 12 | 9 | | INT | TRISH'S TOWNHOUSE | CONTINUOUS | DEANNA • MALCOLM • TRISH | |
| 13 | 13 | | INT | CAPTAIN'S QUARTERS | DAY | TRISH • ZED | |
| 14 | 14 | | EXT | AIRSHIP DECK | DAY | JERIS • MAC • TRISH • ZED | |
| 15 | 21 | | INT | AIRSHIP | ENGINE ROOM | JERIS • MAC • TRISH • ZED | |
| 16 | 22 | | EXT | AIRSHIP | | DAX • JERIS • TRISH • ZED | |
| 17 | 24 | | | | | | |

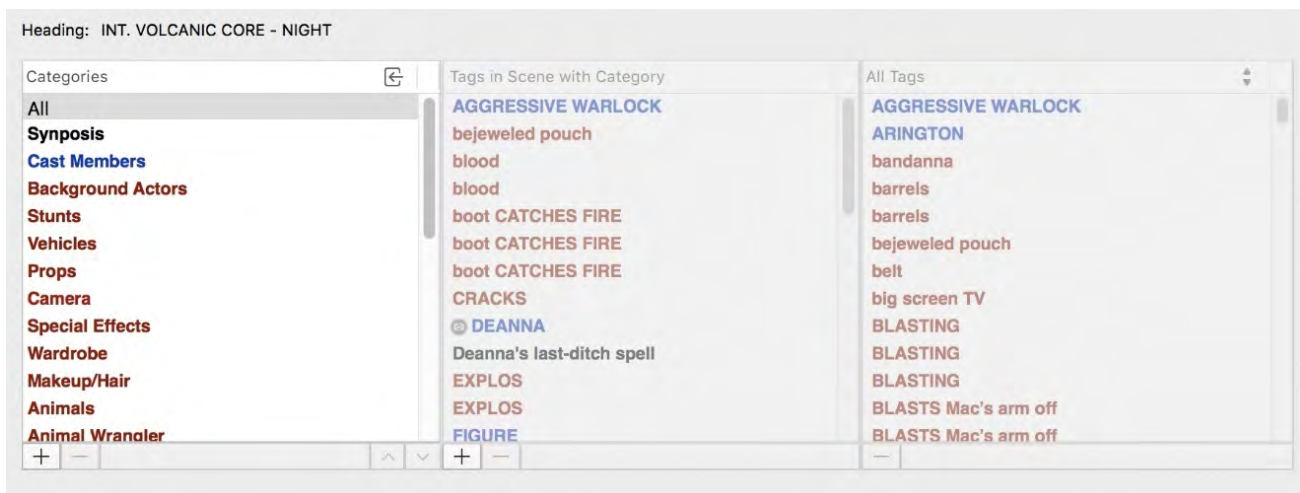
The Tags column is shown by default. It displays all tags associated with each scene. If there are many tags to be displayed, the Tags column can be widened to accommodate them:



When the categories list is selected as a column, categories to which tags have been assigned in each scene appear in the scene row by name.

The Categories Window

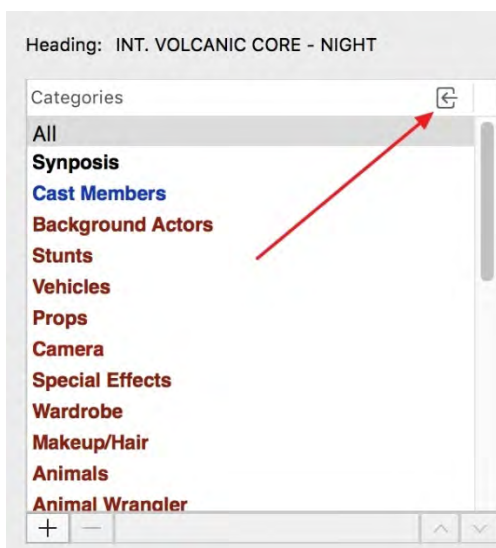
The first of the three windows in the lower section of the Tags Navigator, this window displays the categories of tags available in this script. The standard production categories from a leading scheduling program are duplicated here.



Importing Categories from Another Script

If an already-tagged script (or template) contains a set of categories that the currently-open script should have as well, this set of categories may be imported in order to eliminate the need to re-create them.

1. Click the left-pointing arrow next to the Categories label;



2. Click OK to continue the import (or Cancel to return to the Tags Navigator);
3. A standard Windows Open dialogue opens;
4. Navigate to the script (or template) whose categories are to be imported and double-click it (or single-click it and click Import).

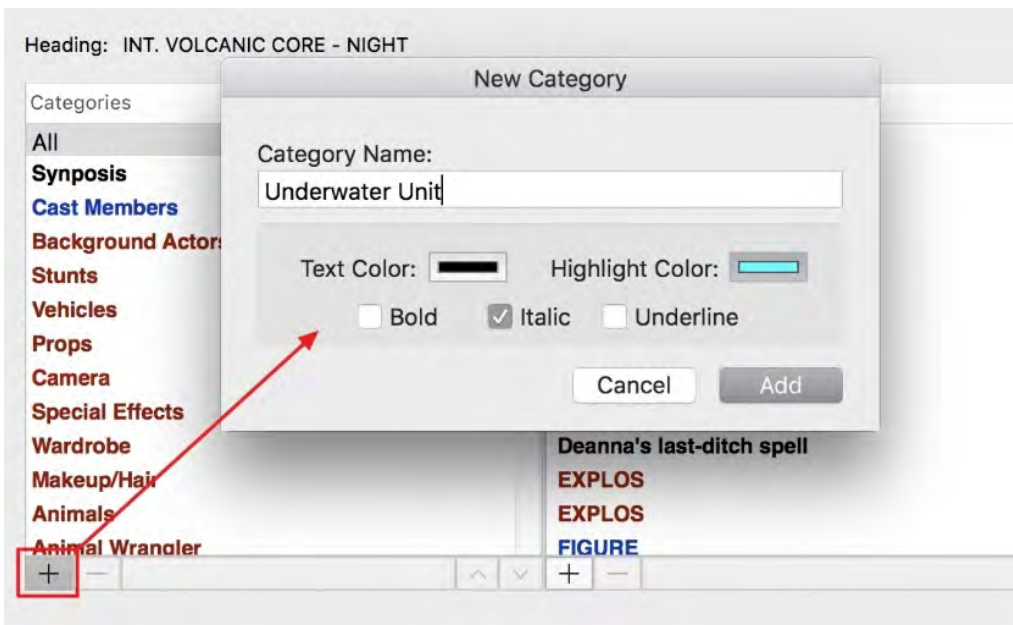
All categories from that script (or template) will overwrite **all** categories in the currently-open script. This cannot be undone.

Customizing the Categories List

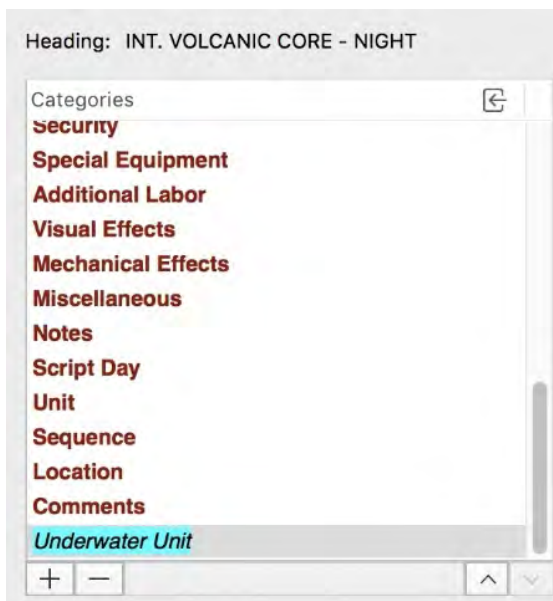
The list can be customized by adding, removing and re-ordering categories.

To add a new category:

1. Click the plus sign at the bottom left of the window;
2. In the Category Name field enter the name (in this example, "Underwater Unit");
3. Optionally choose text color, text highlight and / or text styling (bold / italic / underline) (in this example, italicized text and cyan background);
4. Click Add.



The new category is visible at the bottom of the list.

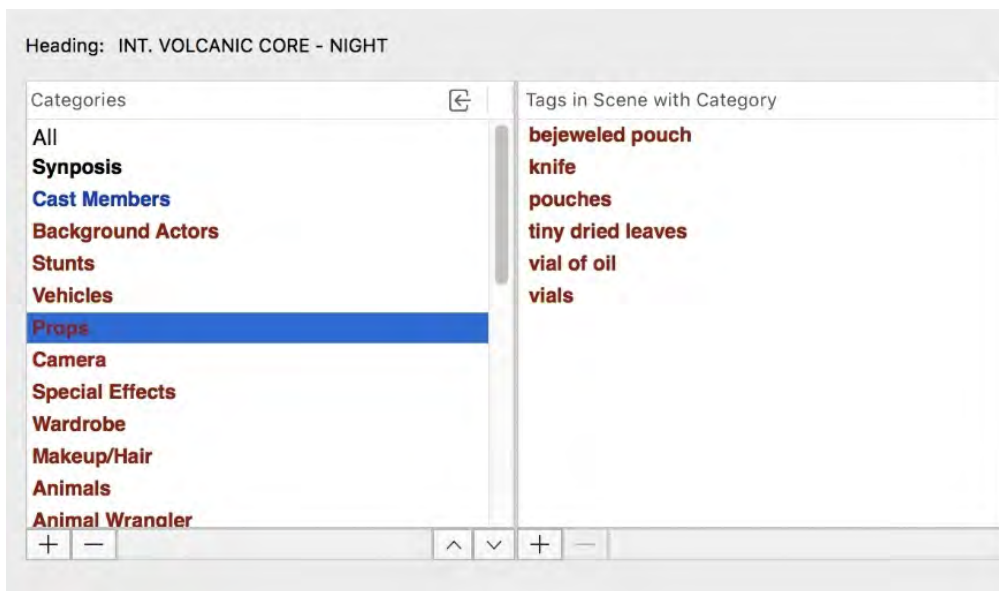


To remove a category, select it and click the minus sign at the bottom left of the window. A confirmation window will be displayed that contains all of the tags that will be removed from the script if their parent category is deleted. Click Delete to confirm the deletion or Cancel to cancel this operation.

To move a category up or down in the list, select it and click the up- or down-pointing arrow at the bottom right of the window until it reaches the desired location.

The Tags in Scene with Category Window

This second window lists the tags present in the scene currently selected in the Tags Navigator table and in the category selected in the Categories window to the left. For example, if in the Categories window Props is the selected category, all props that have been tagged in the currently-selected scene will be listed in the Tags in Scene window. To display all tags assigned to the currently-selected scene, choose All.

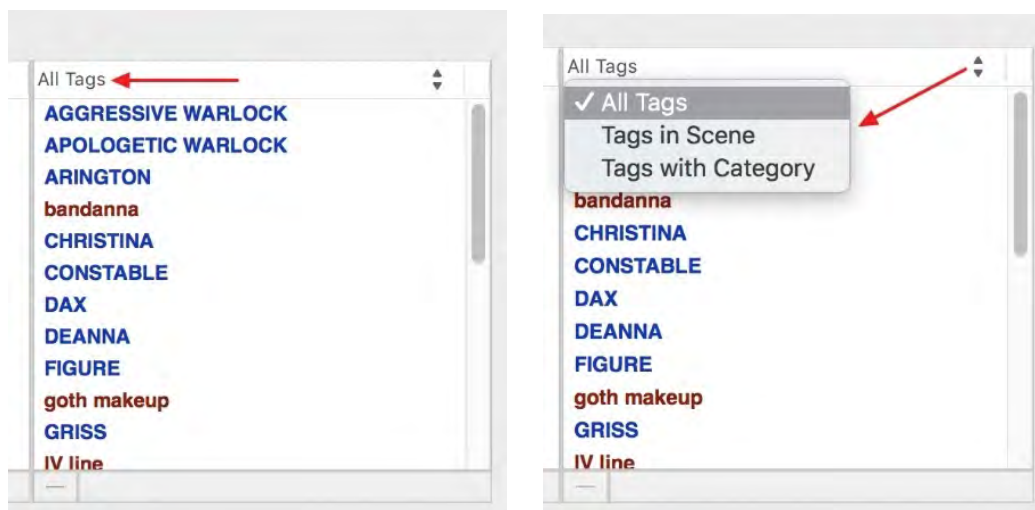


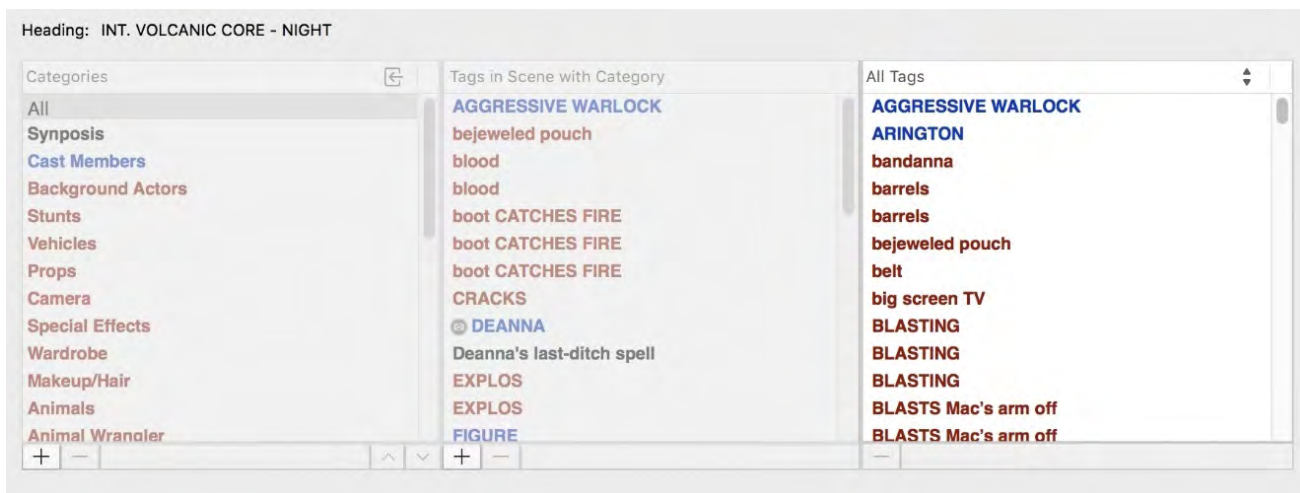
For details on adding a new tag to a scene (the plus sign at the bottom left of this window), click [HERE](#).

To remove a tag from a scene, select the tag and click the minus sign at the bottom left of the window. A confirmation window will be displayed that offers to delete the tag from the entire script or this scene only and the option to cancel this operation.

The All Tags / Tags in Scene / Tags with Category Window

This third window displays three lists, which are selected by clicking the dropdown arrow next to the box label:





All Tags contains all tags in use in the currently open script.

Tags in Scene contains all tags in the scene currently selected in the Tags Navigator table above. If Tags in Scene is selected and the Categories window is set to display All, the lists in the two windows are identical.

Tags with Category contains all tags in the category selected in the Category window.

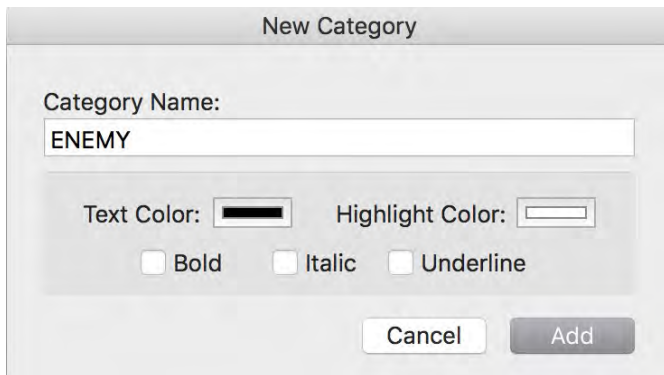
To remove a tag from the script, select it and click the minus sign at the bottom left of the window. A confirmation window will be displayed that allows the user to confirm deletion of the tag from the script or to cancel the operation.

Tagging Character Attributes

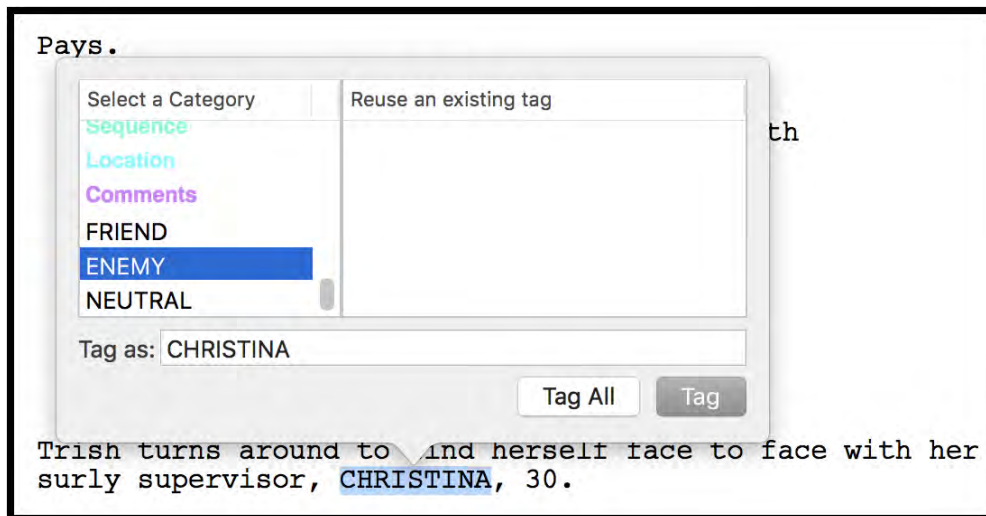
Tagger can be used to display data in a graphical way. In this example, we will plot several characters' relationship to the main character.

We will tag characters in *Airship* as Enemy, Friend and Neutral:

1. Go to Help > Sample Scripts > *Airship* – Production;
2. Open the Tags Navigator;
3. Click the plus sign at the bottom left of the Categories window;
4. In the Category name field, type in "ENEMY" (without quotes);



5. Click Add;
6. Click the plus sign again and add a "FRIEND" category;
7. Click the plus sign again and add a "NEUTRAL" category;
8. In the script, scroll to the middle of Page 4 and tag all instances of CHRISTINA as ENEMY;



9. Scroll to the bottom of Page 7 and tag all instances of RILEY as FRIEND;
10. Scroll to the bottom of Page 9 and tag all instances of MALCOLM as NEUTRAL.

To view the characters in their scenes by disposition:

1. Click the Column editor icon or right-click the column header row;
2. Click Show Category;
3. From the dropdown, choose ENEMY;
4. Repeat to select FRIEND and NEUTRAL.

The three columns will be displayed and indicate whether Trish has an enemy, a friend or a neutral relationship in that scene:

| Order | Page | Intro | Location | ENEMY | FRIEND | NEUTRAL |
|-------|------|-------|---------------------------------|-----------|--------|---------|
| 17 | 24 | EXT | TRISH | | | |
| 16 | 22 | EXT | AIRSHIP | | | |
| 15 | 21 | INT | AIRSHIP | | | |
| 14 | 14 | EXT | AIRSHIP DECK | | | |
| 13 | 13 | INT | CAPTAIN'S QUARTERS | | | MALCOLM |
| 12 | 9 | INT | TRISH'S TOWNHOUSE | | | MALCOLM |
| 11 | 9 | EXT | TOWNHOUSE COMPLEX | | RILEY | |
| 10 | 8 | INT | PRIUS | | RILEY | |
| 9 | 7 | INT | CHEMO WARD | | RILEY | |
| 8 | 7 | INT | PRIUS | | RILEY | |
| 7 | 6 | EXT | PARKING LOT | | | |
| 6 | 5 | INT | GROCERY STORE - BACK OFFICE | CHRISTINA | | |
| 5 | 5 | EXT | PARKING LOT | | | |
| 4 | 4 | INT | SNABBERRY'S GROCERY STORE - DAY | CHRISTINA | | |
| 3 | 3 | BEEP | | | | |
| 2 | 1 | INT | VOLCANIC CORE | | | |
| 1 | 1 | INT | LAVA TUBE | | | |

Tagging in the Navigator

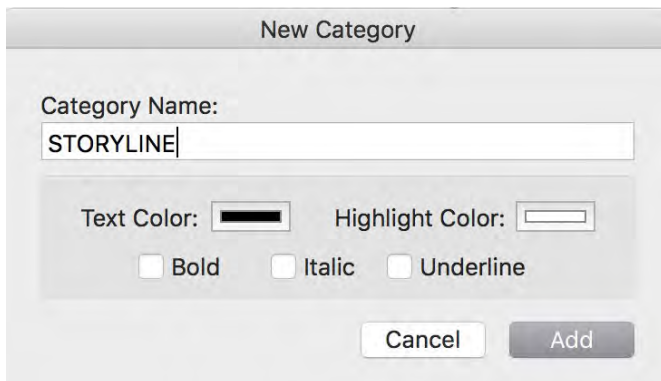
Scenes can be tagged in the Tags Navigator.

To add a new tag to a scene:

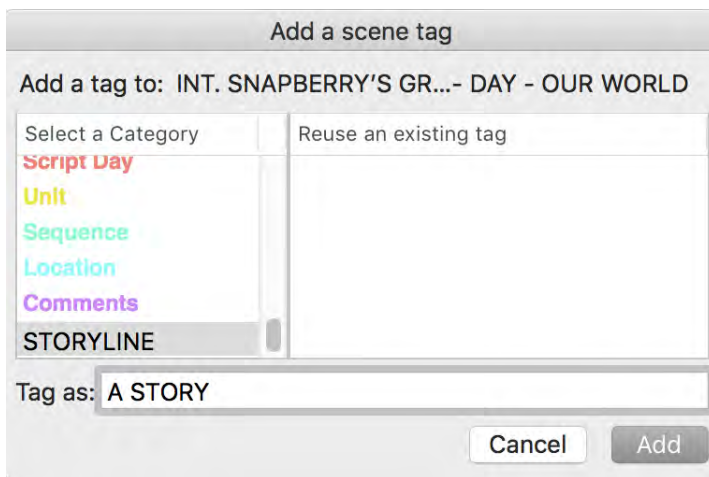
1. In the Navigator's scene table, select the scene to which the tag is to be added;
2. From the Categories window on the left, select the category of the tag that will be assigned to this scene, or choose All;
3. In the Tag As field
 - a. Enter the name of the tag and click Add OR
 - b. Choose a tag from the list of existing tags and click Add.

In this example we will tag scenes in *Airship* as A Story, B Story or C Story:

1. Go to Help > Sample Scripts > *Airship – Production*;
2. Open the Tags Navigator;
3. Click the plus sign at the bottom left of the Tags in Scene with Category window;
4. In the Category name field, type in "STORYLINE" (without quotes);
5. Click Add;



6. Click a scene row in the scene table;
7. Click the plus sign at the bottom left of the Tags in Scene with Category window;
8. In the Tag As field, type in "A STORY" (without quotes);
9. From the Category list, select STORYLINE;
10. Click Add;

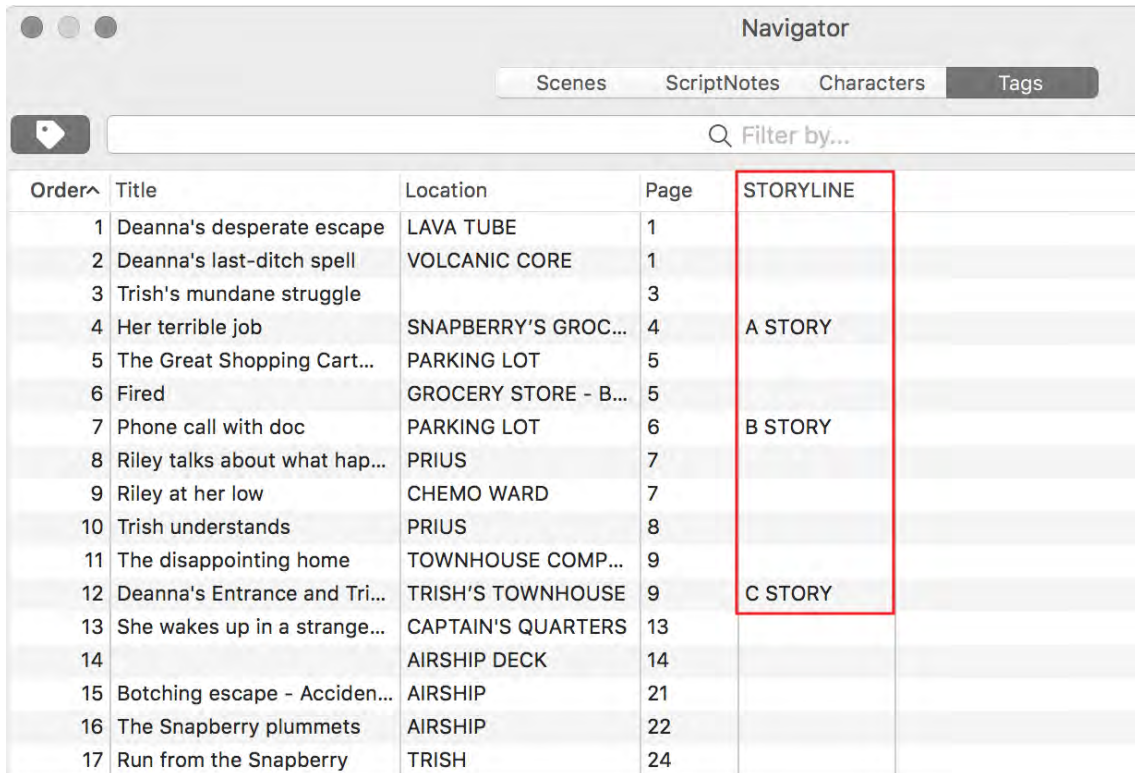


11. Click another scene row in the scene table;
12. Click the plus sign at the bottom left of the Scene Tags window;
13. In the Tag As field, type in "B STORY" (without quotes);
14. Click Add;
15. Click another scene row in the scene table;
16. Click the plus sign at the bottom left of the Scene Tags window;
17. In the Tag As field, type in "C STORY" (without quotes)
18. Click Add.

To view the scenes by their Storyline tags:

1. Click the Column editor icon or right-click the column header row;
2. Click Show Category;
3. From the dropdown, choose STORYLINE.

The Storyline column will be displayed and indicate whether a scene is A Story, B Story or C Story.



| Order^ | Title | Location | Page | STORYLINE |
|--------|-------------------------------|----------------------|------|-----------|
| 1 | Deanna's desperate escape | LAVA TUBE | 1 | |
| 2 | Deanna's last-ditch spell | VOLCANIC CORE | 1 | |
| 3 | Trish's mundane struggle | | 3 | |
| 4 | Her terrible job | SNAPBERRY'S GROC... | 4 | A STORY |
| 5 | The Great Shopping Cart... | PARKING LOT | 5 | |
| 6 | Fired | GROCERY STORE - B... | 5 | |
| 7 | Phone call with doc | PARKING LOT | 6 | B STORY |
| 8 | Riley talks about what hap... | PRIUS | 7 | |
| 9 | Riley at her low | CHEMO WARD | 7 | |
| 10 | Trish understands | PRIUS | 8 | |
| 11 | The disappointing home | TOWNHOUSE COMP... | 9 | |
| 12 | Deanna's Entrance and Tri... | TRISH'S TOWNHOUSE | 9 | C STORY |
| 13 | She wakes up in a strange... | CAPTAIN'S QUARTERS | 13 | |
| 14 | | AIRSHIP DECK | 14 | |
| 15 | Botching escape - Acciden... | AIRSHIP | 21 | |
| 16 | The Snapberry plummets | AIRSHIP | 22 | |
| 17 | Run from the Snapberry | TRISH | 24 | |

The Toolbar

Display a set of icons used to issue frequently-used commands.

The default set is

- [Save](#)
- [Title Page](#)
- [Feedback](#)
- [Collaboration](#)
- [Tags Mode](#)
- Split
- 239. [Split Vertically](#)
- 240. [Split Horizontally](#)
- 241. [Swap Panels](#)
- 242. [Unsplit Panels](#)
- Views
- [Script – Normal](#)
- [Script – Page](#)
- [Script – Speed](#)
- [Beat Board](#)
- [Scene View](#)
- [Index Cards – Script](#)
- [Index Cards – Summary](#)
- [Elements](#)
- [Insert Image](#)
- Show / Hide
- [Story Map](#)
- [Ruler](#)
- [ScriptNotes](#)
- [Alts](#)
- [Invisibles](#)
- Navigator

- [Scenes](#)
- [ScriptNotes](#)
- [Characters](#)
- [Tags](#)
- From the View menu, the Toolbar may be hidden and customized. These menu items are offered:

Hide / Show Toolbar

Displays or hides the toolbar in the current document window.

Customize Toolbar

Changes which icons appear on the toolbar and the appearance of the toolbar. See [Available Toolbar Items](#) for a list of all available icons.

To customize the set of commands that appear on the toolbar

Go to View > Customize Toolbar. The Customize Toolbar sheet appear

243. Drag toolbar items from the toolbar into the Customize Toolbar sheet to remove commands from the toolbar;
244. Drag toolbar items one at a time to the toolbar, in any order desired, to add those commands to the toolbar.

To restore the toolbar to its default set of items

245. Choose View > Customize Toolbar to display the Customize toolbar sheet;
246. Drag the default set to the toolbar.

To edit toolbar preferences

247. Choose View > Customize Toolbar to display the Customize toolbar sheet;
248. Select an item from the Show popup menu. If Icons and Text are selected, both the icon and the caption for each toolbar item displays on the toolbar. Icon Only and Text Only may also be selected;

- or -

249. Check Use Small size to display the toolbar items with small icons.



NOTE

Any changes you make to a toolbar on one document window apply to all document windows of that type (Script or Text).



NOTE

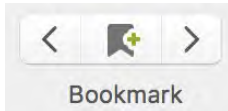
The toolbar for Script documents and the toolbar for Text documents have different commands available.

Available Toolbar Items

- [Views](#)
- [Split](#)
- [Collaboration](#)
- [Title Page](#)
- [Elements](#)
- [Insert Image](#)
- [Show / Hide](#)
- [Navigator](#)
- [Feedback](#)
- [Save](#)
- [Print](#)
- [Cut](#)
- [Copy](#)
- [Paste](#)
- [Undo](#)
- [Redo](#)
- [Find](#)
- [Find Next](#)
- [Spelling](#)
- [Thesaurus](#)
- [Highlighter](#)
- [New Scene](#)
- [Reformat](#)
- [Send to Script](#)
- [Add Alt](#)
- [Dual Dialogue](#)
- [Revert Paragraph](#)
- [Invisibles](#)
- [Tags Mode](#)
- [Styles](#)
- [Alignment](#)
- [Bookmark](#)
- [Bookmarks](#)
- [Revision Mode](#)
- [Revisions](#)
- [New Structure Point](#)
- [New Beat](#)

- [Space](#)
- [Flexible Space](#)

Toolbar icons not found in menus

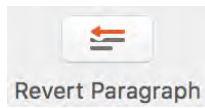


Bookmark

The left-pointing arrow positions the cursor and displays the page on which the previous bookmark is located.

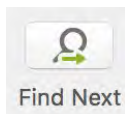
The center bookmark icon inserts a new bookmark at the current insertion point.

The right-pointing arrow positions the cursor and displays the page on which the next bookmark is located.



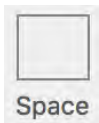
Revert Paragraph

Restores the default indents of a paragraph if they have been adjusted with the stops in the ruler.



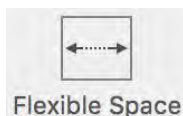
Find Next

Finds the next occurrence of a searched-for word or phrase. The function is identical to the Next button in the Find dialogue window.



Space

Inserts a hard space between toolbar icons.



Flexible Space

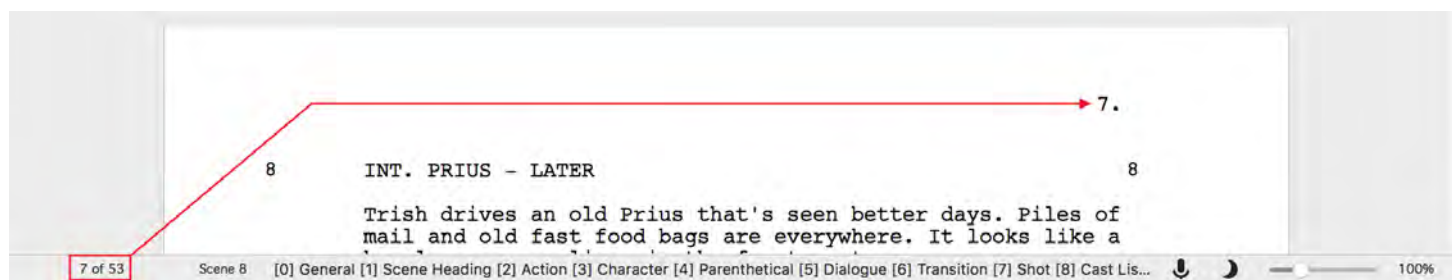
Inserts a space that is variable in size. As the amount of available space in the toolbar changes, the Flexible Space size changes but never becomes smaller than the standard Space item.

Status Bar

At the bottom left of each script window is a display of information about the script and the paragraph in which the cursor is currently positioned.

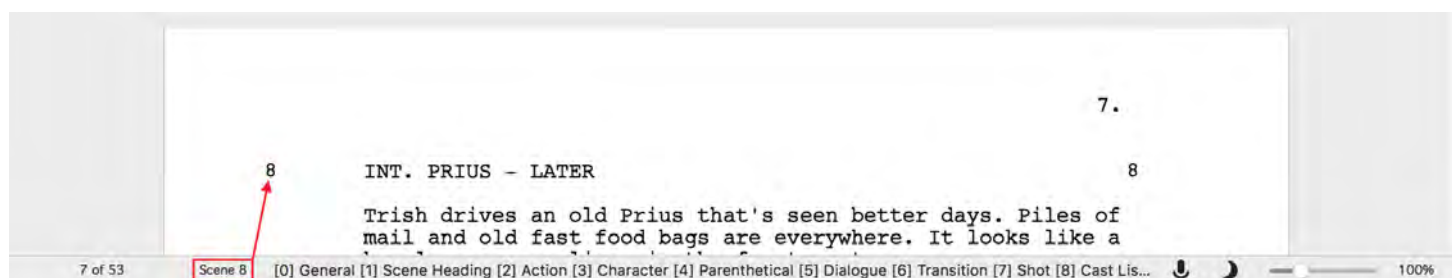
Page X of Y

Indicates the number of the displayed page and the total page count. When this cell is double-clicked, the [Go To](#) dialogue window is opened.



Scene number

Indicates the scene number of the paragraph in which the cursor is currently positioned. This information is not available when the script's scenes have not been numbered. When this cell is double-clicked, the [Go To](#) dialogue window is opened.



Tab and Enter

A display that indicates which new element will be inserted when the Tab or the Return key is pressed. Note that it says Enter but it refers to the Return key.

TRISH
Motivated.

[Tab] Parenthetical, [Enter] Action

If the blinking cursor is not at the end of a paragraph waiting for a Return or Tab keystroke, the Status Bar will read "Ready."

Macros

The macro name is the abbreviation displayed in the [status bar](#) at the bottom of the script window when either the Command + [number] or Option + [number] or Option + Shift + [number] keys are pressed.

Command

[0] General [1] Scene Heading [2] Action [3] Character [4] Parenthetical [5] Dialogue [6] Transition [7] Shot [8] Cast List [9] New Act [:] End of Act

Option

[1] INT [2] EXT [3] I/E [4] DAY [5] NIGHT [6] SUNRISE [7] MAGIC [8] CONT [9] INTER [0]

Option + Shift

[1] CUTTO [2] FADEIN [3] FADEOUT [4] FADETO [5] DISSLV [6] BACKTO [7] MATCHCUT [8] JUMPCUT [9] FBLACK [0]

See the [Macros](#) section for more information.

Dictation



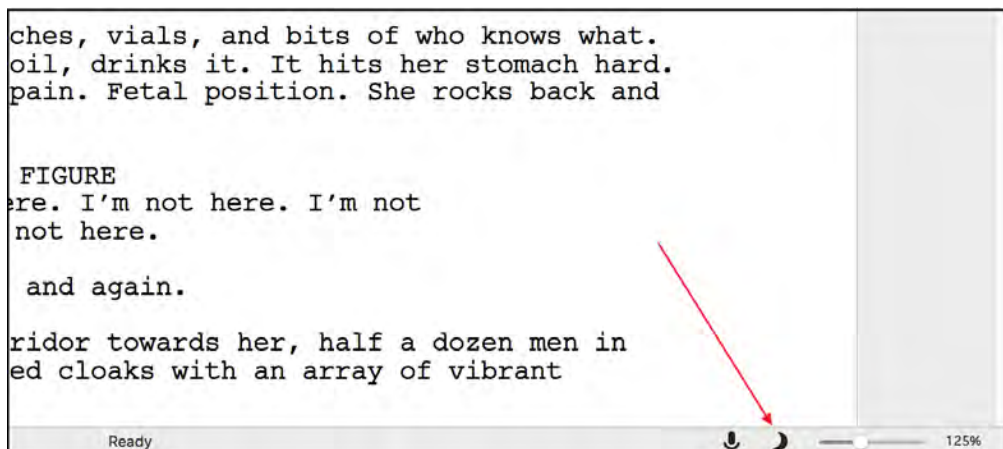
Turns Dictation on and off. See [Dictation](#) for more information.

Night Mode

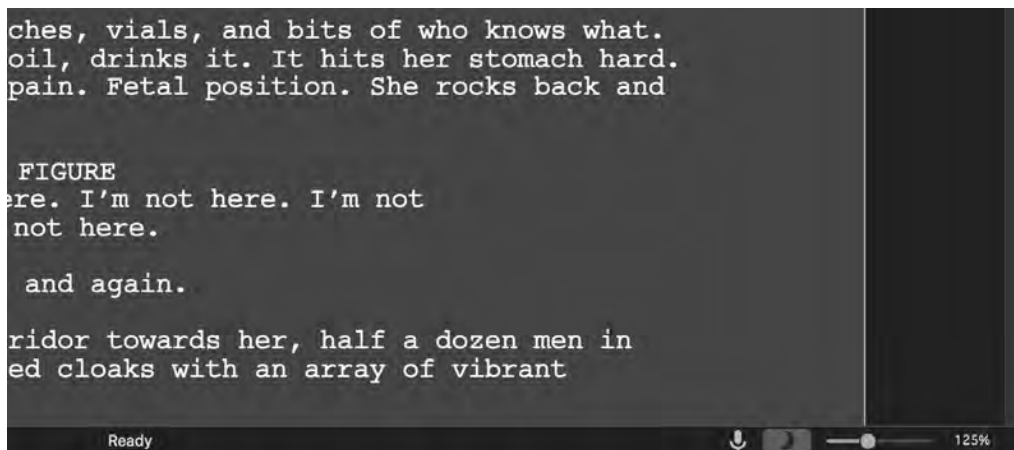


To watch a tutorial video on Night Mode, click [HERE](#) (internet connection required).

Switches between the default color scheme and Night Mode. The default color scheme displays black text or markings on a white field and Night Mode displays white text or markings on a dark gray field.

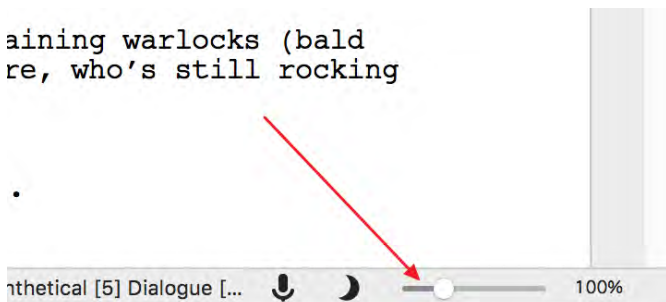


Night Mode is available for all script page views, the SmartType window, the Navigator, the ruler, the Beat Board and the Story Map. See [Document > Page Layout > Colors](#) for more color options.



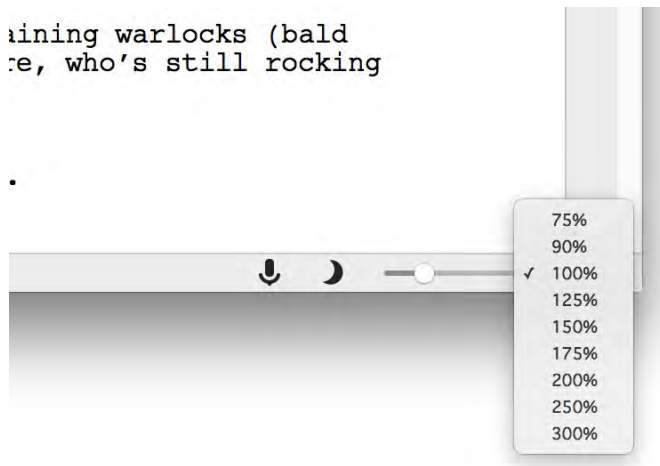
Zoom (scaling)

The Zoom slider allows the user to resize the page to any magnification chosen (expressed as a percentage). Click and hold the slider and move it left to reduce the page display, right to enlarge it



- or -

Click the number (expressed as a percentage) to display a menu of zoom sizes. Click the desired scaling and the page or the Beat Board will resize to that scaling.



This function is only available when the document is in a script page view (Normal, Page or Speed View). The slider will not resize a Card or Scene view.

See [Zoom](#) for more information.

Header and Footer

Every Final Draft document can contain a header which appears and is printed at the top of each page, and a footer that appears and is printed at the bottom of each page. The header and footer can contain custom text, the page number, the current date, scene number, special labels, the active revision or the name of the last revision on the page. The look of the header and footer may be customized to suit the needs of the script.



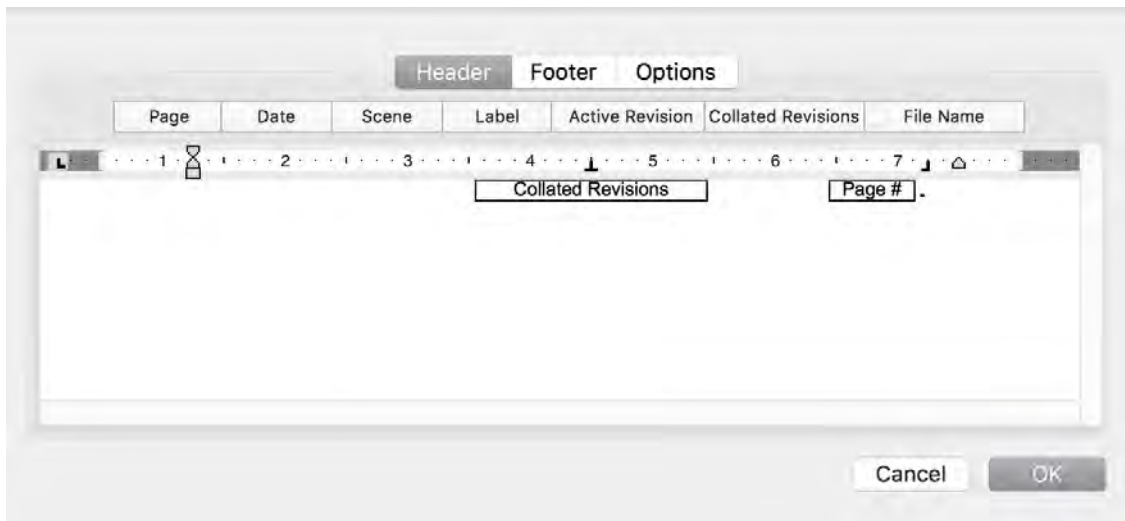
NOTE

Scripts usually do not have footers.

In the following, the header is used as an example; every function is also available for the footer.

To view the Header and Footer dialogue, choose Document > Header and Footer.

The Header and Footer dialogue appears, with the Header tab active:



The header contains just the page number and the Collated Revisions field by default. If no revisions are made, the Collated Revisions field will not appear on the script pages.

On every page in the actual script, the page number field is replaced with the appropriate page number. The other fields, if inserted into the header, will also display page-specific information on each appropriate page in the script.

To view the footer, click the Footer tab.

The footer text area is visible and is empty by default.

Header and footer margins are set in the Margins tab of the [Page Layout](#) dialogue.

Header and Footer Content

Tab Stops

Use tab stops to align text and placeholder fields in the header. Tab stops are the only way to reliably align text.



IMPORTANT

Place all necessary tab stops in the text area before inserting text or placeholder fields. Text or placeholder fields are anchored to the tab stops.



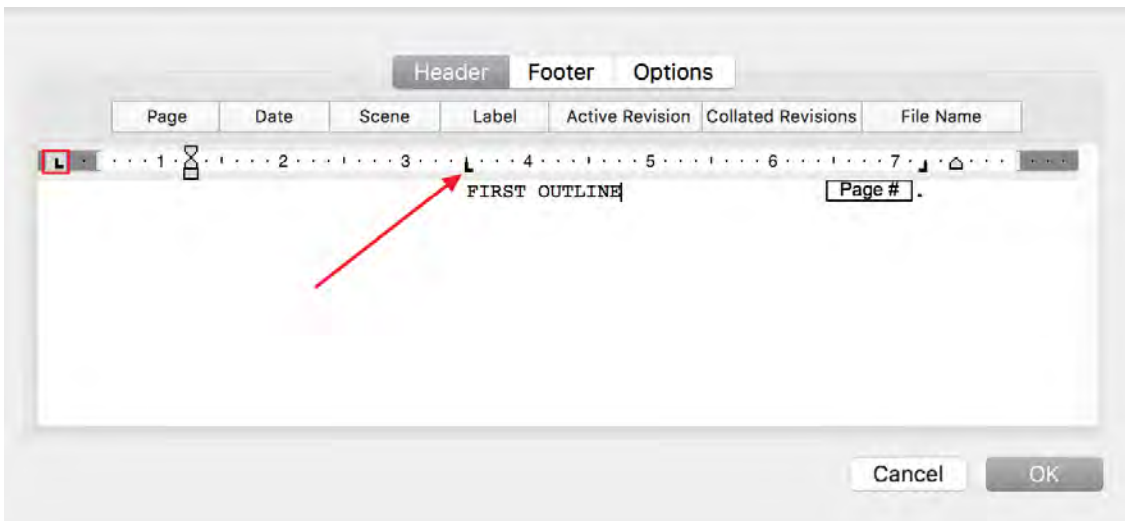
IMPORTANT

Do not use the space bar to position text or placeholder fields. If it is done this way and text or placeholder fields are added to or removed from the Header, existing text and placeholder fields will be shifted away from their original positions.

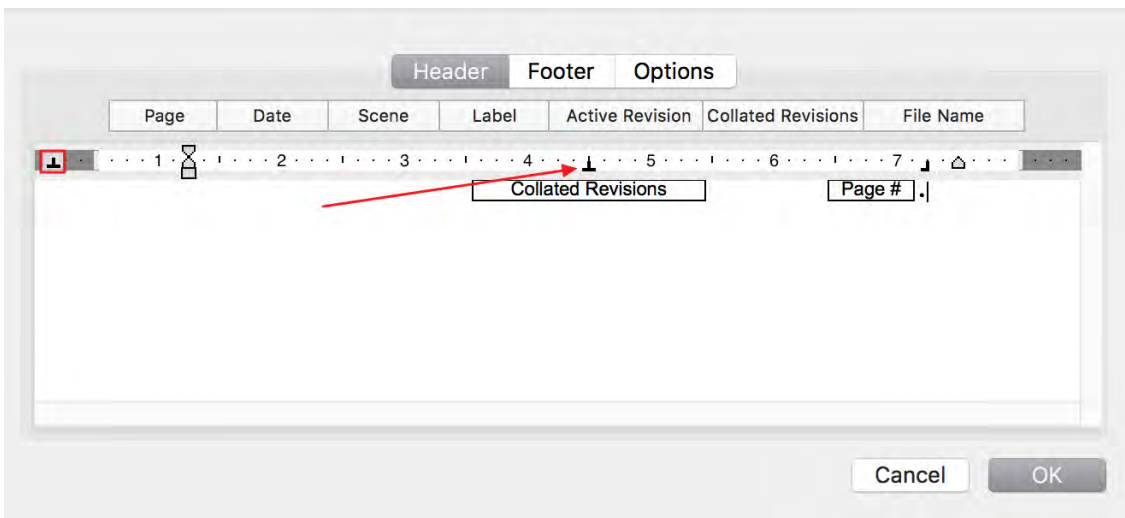
Click on the tab marker button at the left end of the Ruler bar to toggle through the different types of tab stops that can be set.



Left tab stop. Text under this tab stop will be aligned left-justified.

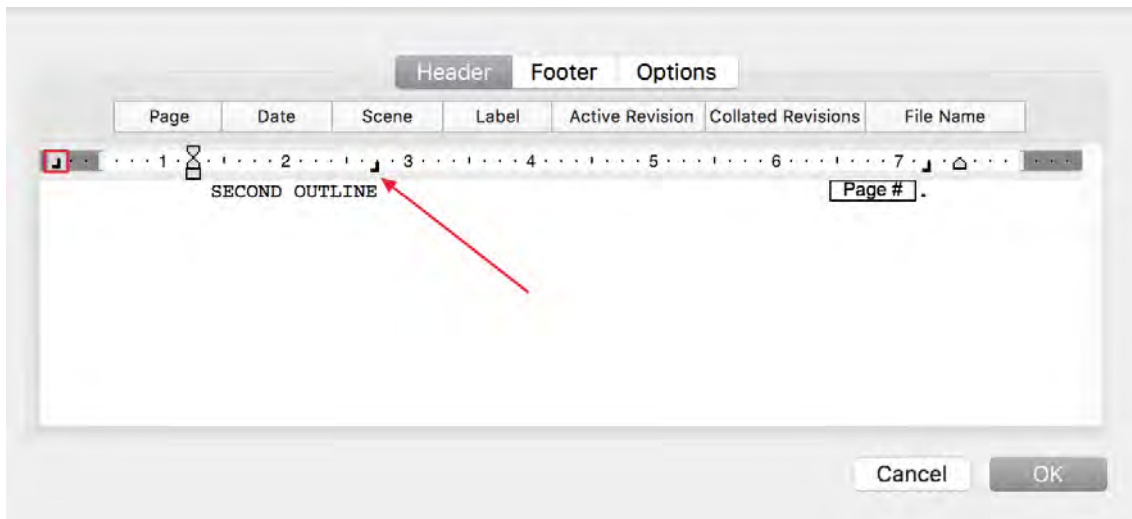


Center tab stop. Text will be centered under this tab stop.





Right tab stop. Text under this tab stop will be aligned right-justified.



Decimal tab stop. Use this tab stop to align a column of numbers on their decimal points.

To insert a Tab stop:

1. Choose the justification (left, center, right, decimal) from the tab marker button;
2. Click once into the Ruler bar to place the Tab stop at that exact position.

To remove an unwanted Tab stop, drag it off the ruler bar.

Text in the Header and Footer

Text can be entered directly into the header and footer text areas. Text can be placed anywhere in the window and before or after any of the special fields. To insert text, place the cursor in the editing window under the appropriate Tab stop and type.

Any font attributes (type, style, size, etc.) may be changed by selecting the desired text and going to Format > Font. Changing font attributes in the header or footer does *not* affect the font used in the script.

Text typed into the Header or Footer will appear on every page of the script.

To remove unwanted Header text, select it and press Delete on the keyboard.

Placeholder Fields

Placeholder fields for the header and footer include: Page, Date, Scene, Label, Active Revision and Collated Revisions.

Page

Displays the current page number.

Date

Displays today's date. The Date field will insert today's date dynamically; if the Date field is inserted on July 4, on that day the Header will show July 4. When the same script is opened on July 5, the Header will show July 5.

Scene

Displays the current scene number if the scenes have been numbered using the Production > [Scene Numbers](#) command. If the scenes have not been numbered, nothing will appear in this location in the Headers on each page.

Label

Contains custom text over a series of pages. Insert a Label [placeholder](#) field where appropriate in the Header. See [Insert Label](#) for more information.

Active Revision

Contains the name of the active revision set.

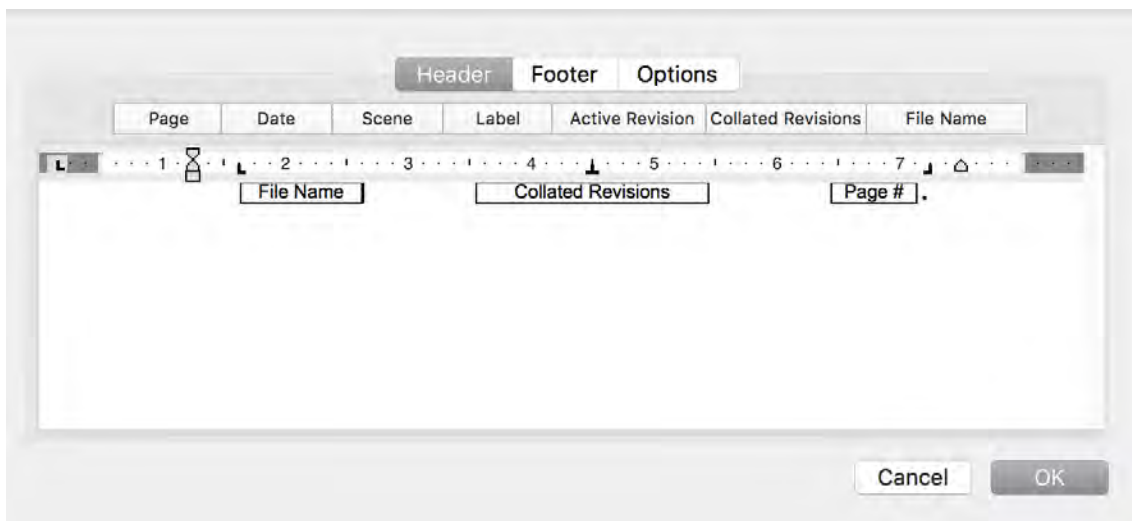
Collated Revisions

Contains the name of the revision set active when changes were last made to this page.

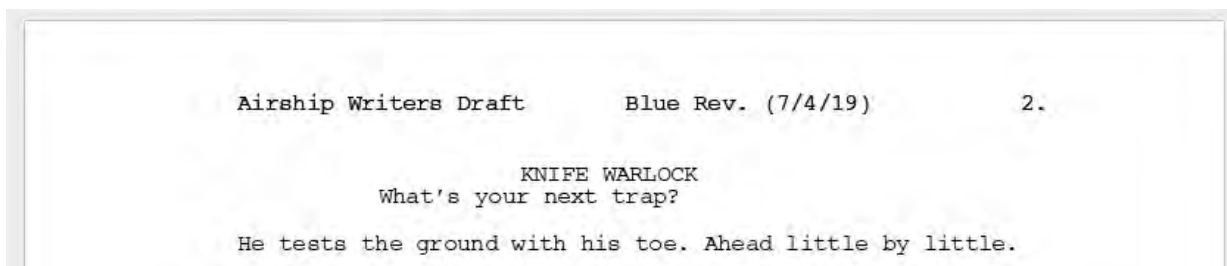
Example: On Monday, the writing staff was on the Pink revision set and Page 10 was edited. "Pink Revised" will appear at the top of Page 10. On Tuesday the writing staff moved to the Yellow revision set and Page 10 was edited again. "Yellow Revised" will now appear at the top of Page 10.

To position a placeholder field in the header or footer text area, place the cursor in the editing window under the appropriate Tab stop and click the appropriate button.

The placeholder field appears at the cursor position. For example, this setup...



...produces this header on Page 2:



To remove an unwanted placeholder field, click on it once to select it and press Delete on the keyboard.



NOTE

All placeholder fields are available for both the header and footer.

Page Numbers on the Title Page

[Title pages](#) are a separate section of a script. They can include cast lists, character biographies, sets, locations, songs, or any other information. Title pages are numbered separately from the body of the script and use lower case Roman numerals; i.e., i, ii, iii, iv, etc.

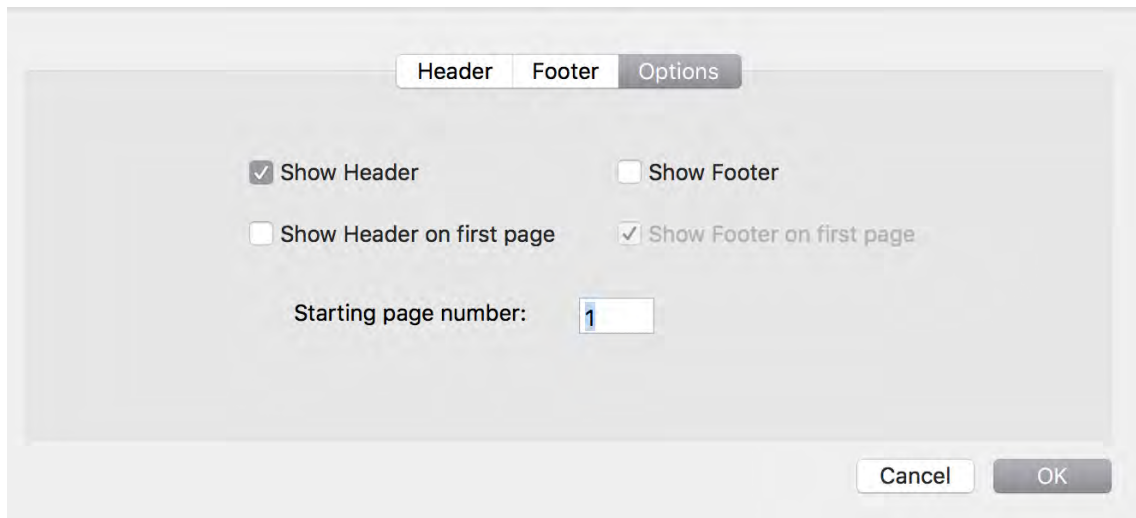
Changing the Font / Size of the Header / Footer

1. Click into the editing area below the ruler;
2. ON the keyboard, press Command + A;
3. Go to Format > Font and select the font;

4. Click OK to return to the script.

Header and Footer Options

Click the Options tab in the Header and Footer dialogue and the following appears:



Show Header

The Show Header option determines whether the header is visible.

Header on First Page

The Header on First Page option indicates whether the header is visible on the first page.

Show Footer

The Show Footer option determines whether the footer is visible.

Footer on First Page

The Footer on First Page option indicates whether the footer is used on the first page.

Starting Page number

The Starting Page Number specifies the number for the first page of a document.

Example: A project is comprised of several scripts with sequential numbering; Script 1 has pages 1-20, Script 2 has pages 21-50 and Script 3 has pages 51-70. On Scripts 2 and 3, the starting page numbers (21 and 51) would be changed accordingly in the Header and Footer Options window.

When all changes to the Header and Footer options have been made, click OK.

Reformatting

Most of the time there is no need to reformat text. As the user type Final Draft formats and paginates text according to industry standards.

However, there may be times when, for example, dialogue is erroneously formatted as action and needs to be rendered as such. This can occur when a script written in another word processor is imported into Final Draft. Final Draft's built-in formatting logic should turn most, if not all, of the text into a correctly formatted script. However, the quality of the import depends on how and how well the script was formatted in the first program.

There are a number of ways text may be reformatted.

- [Reformatting a Single Paragraph](#)
- [Reformatting Many Paragraphs](#)

Reformatting a Single Paragraph

To change the element of a single paragraph

1. Place the cursor in the paragraph you want to reformat. There is no need to highlight the entire paragraph;
2. Choose the desired paragraph type from the Elements dropdown menu in toolbar at the top of the screen;

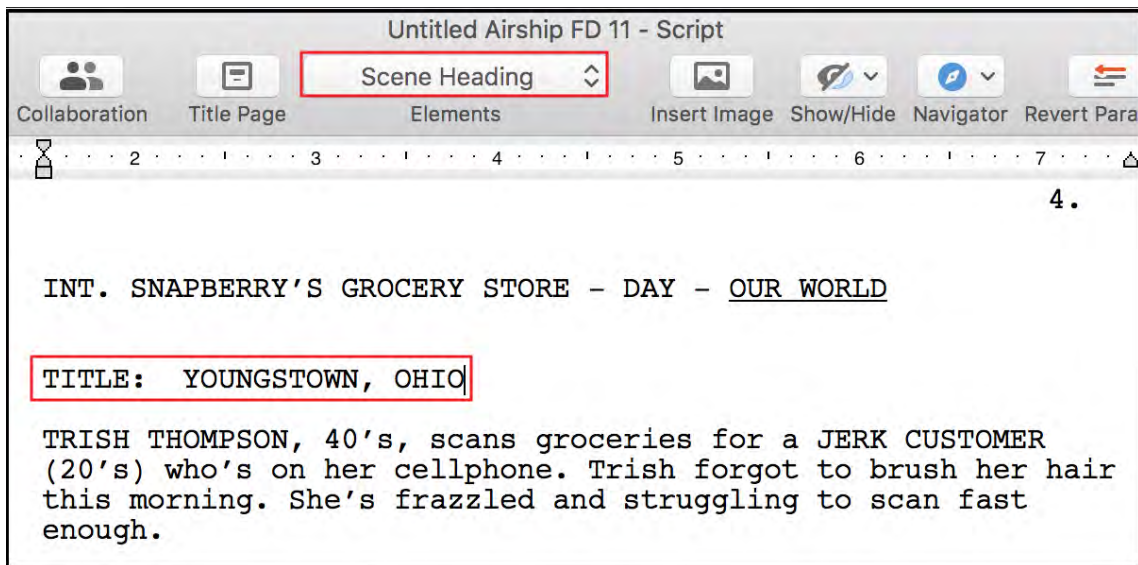
- or -

2. Choose the new element for the paragraph from the Format > Change Elements To [Submenu];

- or -

2. Press Command + Option + [#] to reformat the current paragraph. The "#" in this command is the element number and will be displayed at the bottom of the screen while the Command key is pressed. In this example, to render this paragraph as Action, press Command + Option + 2.

In this example, "TITLE: YOUNGSTOWN, OHIO" is incorrectly rendered as a Scene Heading. While it may not look incorrect, if this script has its scenes numbered, this title will get a scene number when it should not. It would be better to render this text as Action. With the cursor anywhere in the paragraph, click the down-pointing arrow next to the Element dropdown menu and choose Shot:

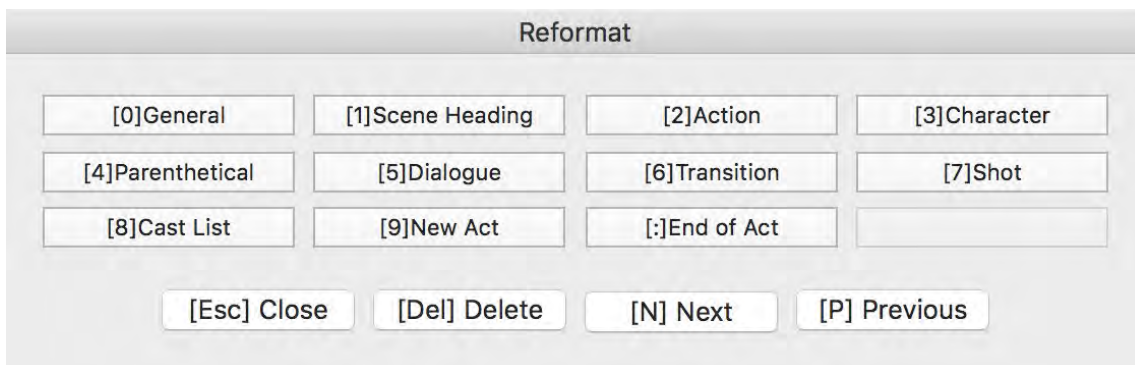


This title is now correctly listed as Action and will not get a scene number if / when the scenes are numbered.

Reformatting Many Paragraphs

To change the element type of many paragraphs

1. Choose Tools > Reformat. The Reformat dialogue appears:



The paragraph containing the cursor is selected.

2. Choose a new element for the paragraph;

- or -

2. Press the number key (shown in brackets) for the new element for the paragraph;

The paragraph is reformatted and the next paragraph in the script is automatically selected.

3. Continue reformatting each paragraph as needed;
 - Click Next to skip a paragraph without any reformatting;
 - Click Previous to select the previous paragraph;
 - Click Delete to delete the current paragraph;

There is no confirmation dialogue and the deletion cannot be undone.

4. When done, click Close.



TIP

If a large block of text needs to be broken up as well as reformatted, break it into many paragraphs first by placing the cursor between what should be two separate sections and pressing the Return key on the keyboard. The Reformat tool cannot be used to break up a large block of text.



NOTE

You cannot type in the script while the Reformat dialogue is open.

Shortcuts & Menus

Keyboard combinations and commands that make writing easier

- [Adding Paragraphs](#)
- [Context Menus](#)
- [Element Shortcuts](#)
- [Keyboard Shortcuts](#)
- [Manual Carriage Returns](#)
- [Reformatting](#)
- [SmartType](#)
- [Tab Key](#)

Adding Paragraphs with the Return Key

When the insertion point is at the end of a paragraph, pressing the Return key inserts a new paragraph. The kind of paragraph created depends on the kind of paragraph it follows. The default transitions are:

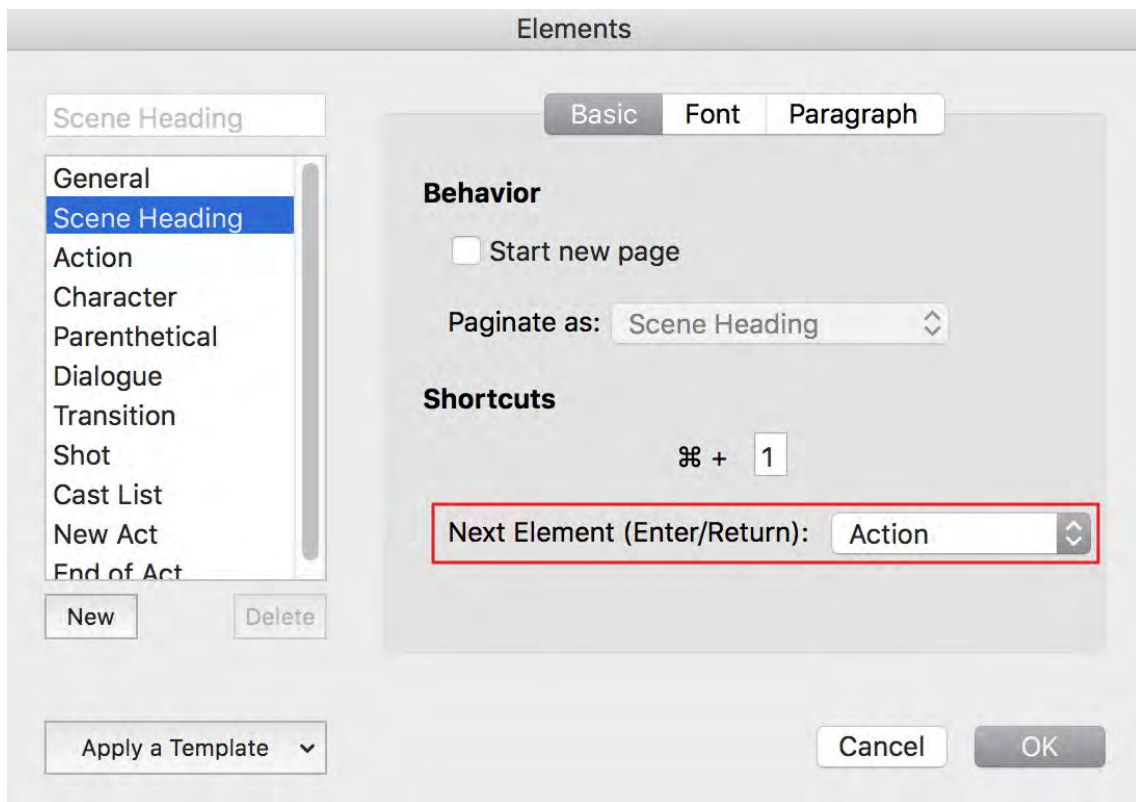
- Scene Heading to Action
- Action to Action
- Character to Dialogue
- Parenthetical to Dialogue
- Transition to Scene Heading
- Dialogue to Action
- General to General
- Shot to Action

These transitions are based on the most logical flow for a writer, i.e. the most frequent element after a character name is dialogue.

To modify these transitions

Choose Format > [Elements](#) and the Elements dialogue is displayed. Select the desired element from the list on the left.

Set the shortcut via the Next Element (Enter/Return) dropdown menu:



NOTE

The reason Return doesn't change elements after typing action is because you can follow action with either another action, a character, a transition or a scene heading. There is no "usual" element paragraph that follows action.



NOTE

Pressing Return in a blank paragraph will bring up the Element popup list. Choose the element desired with the mouse, the first letter of the element or the up/down arrow keys and press Return. A new paragraph of that type will be inserted.

Context Menus

Script pages context menus

Depending on what panel is active and where the cursor is, right-click or Command-click the mouse and context menus appear.

Right-click or Command + click on a word that Final Draft has flagged as misspelled and spelling alternatives appear in a list.

Right-click or Command + click on a word and choose Look Up to find the word and possible replacement in a Mac OS-based or web-based dictionary and thesaurus.

Right-click or Command + click at the end of a character name to display a list of character extensions (cont'd, O.S., o.s., V.O., v.o.).

Element Shortcuts

An alternative method of adding new paragraphs is using the Command key combinations. The defaults are:

| | |
|---------------|---------------------|
| GENERAL | COMMAND + 0 |
| SCENE HEADING | COMMAND + 1 |
| ACTION | COMMAND + 2 |
| CHARACTER | COMMAND + 3 |
| PARENTHETICAL | COMMAND + 4 |
| DIALOGUE | COMMAND + 5 |
| TRANSITION | COMMAND + 6 |
| SHOT | COMMAND + 7 |
| CAST LIST | COMMAND + 8 |
| NEW ACT | COMMAND + 9 |
| END OF ACT | COMMAND + : (COLON) |

[0] General [1] Scene Heading [2] Action [3] Character [4] Parenthetical [5] Dialogue [6] Transition [7] Shot [8] Cast List [9] New Act [:] End of Act

Similar to changing Return key shortcuts, the Command key combination may be changed in the [Elements Menu](#) via the Shortcut key text area.

Keyboard Shortcuts

| | |
|-------------------|---------------------|
| NEW DOCUMENT | COMMAND + N |
| NEW FROM TEMPLATE | COMMAND + SHIFT + N |

| | |
|-------------|---------------------|
| OPEN | COMMAND + O |
| CLOSE | COMMAND + W |
| SAVE | COMMAND + S |
| SAVE AS | COMMAND + SHIFT + S |
| SAVE AS PDF | COMMAND + SHIFT + P |
| PRINT | COMMAND + P |

| | |
|-------|-------------|
| CUT | COMMAND + X |
| COPY | COMMAND + C |
| PASTE | COMMAND + V |

| | |
|------|---------------------|
| UNDO | COMMAND + Z |
| REDO | COMMAND + SHIFT + Z |

| | |
|---------------|-------------|
| DUAL DIALOGUE | COMMAND + D |
|---------------|-------------|

| | |
|-----------------|---------------------|
| FIND | COMMAND + F |
| FIND SELECTION | COMMAND + SHIFT + F |
| GO TO | COMMAND + G |
| START DICTATION | FN FN |

| | |
|---------------------|---------------------------------|
| INSERT BOOKMARK | COMMAND + \ |
| INSERT SCRIPTNOTE | COMMAND + SHIFT + K |
| INSERT GENERAL NOTE | COMMAND + SHIFT + G |
| INSERT ALT DIALOGUE | COMMAND + OPTION + = |
| REMOVE ALT DIALOGUE | COMMAND + OPTION + - (MINUS) |

| | |
|----------------------------------|------------------|
| INSERT BEAT (BEAT BOARD ONLY) | COMMAND + RETURN |
|----------------------------------|------------------|

| | |
|---------------------------------------------|-----------------------------|
| INSERT STRUCTURE POINT (BEAT BOARD ONLY) | COMMAND + SHIFT + RETURN |
|---------------------------------------------|-----------------------------|

| | |
|-----------------------------------------|---------------------|
| BOLD SELECTED TEXT | COMMAND + B |
| <i>ITALICIZE</i> SELECTED TEXT | COMMAND + I |
| <u>UNDERSCORE</u> SELECTED TEXT | COMMAND + U |
| STRIKE THROUGH SELECTED TEXT | COMMAND + SHIFT + X |
| REMOVE STYLE FROM SELECTED TEXT | COMMAND + T |
| ALL CAPS | COMMAND + K |

| | |
|-------------------------------|--------------------------|
| OPEN ELEMENTS SETTINGS WINDOW | COMMAND + E |
| OPEN SMARTTYPE WINDOW | COMMAND + L |
| OPEN SPELLCHECK | COMMAND + , (COMMA) |
| THESAURUS | COMMAND + : (SEMI-COLON) |
| OPEN REFORMAT TOOL | COMMAND + R |

| | |
|------------------------|---------------------|
| SHOW / HIDE INVISIBLES | COMMAND + J |
| SHOW / HIDE STORY MAP | COMMAND + SHIFT + M |

| | |
|-------------------|---------------------|
| EDIT SCENE NUMBER | COMMAND + SHIFT + J |
|-------------------|---------------------|

| | |
|----------------------|---------------------|
| SELECT ALL | COMMAND + A |
| SELECT CURRENT SCENE | COMMAND + SHIFT + A |

| | |
|-----------------------------------|---------------------|
| TAGS MODE ON / OFF | COMMAND + SHIFT + T |
| ACCEPT TAG AND DISMISS TAGS POPUP | RETURN |
| ACCEPT TAG AND KEEP TAGS POPUP | SHIFT + RETURN |
| MARK SELECTED TEXT REVISED | COMMAND + [|
| MARK SELECTED TEXT UNREVISED | COMMAND +] |

| | |
|--------------------------------------------------|---------------------|
| SEND TO SCRIPT (INDEX CARDS ONLY) | COMMAND + SHIFT + C |
| INSERT NEW SCENE (INDEX CARDS / SCENE VIEW ONLY) | COMMAND + SHIFT + I |

| | |
|----------------------------|------------------------------|
| ZOOM IN (BEAT BOARD ONLY) | COMMAND + + (<i>PLUS</i>) |
| ZOOM OUT (BEAT BOARD ONLY) | COMMAND + - (<i>MINUS</i>) |

| | |
|------------------------|----|
| Final Draft USER GUIDE | F1 |
|------------------------|----|

ELEMENT TAB/ENTER KEY SHORTCUTS

| To Go From | To: | Press: |
|----------------------|----------------------|-------------------|
| Scene Heading Part 1 | Scene Heading Part 2 | TAB |
| Scene Heading Part 2 | Scene Heading Part 3 | TAB |
| Scene Heading Part 3 | Action | RETURN |
| Scene Heading Part 2 | Action | RETURN |
| Action | Action | RETURN |
| Action | Character | RETURN + TAB |
| Action | Shot | CONTROL + 7 |
| Action | Transition | CONTROL + 6 |
| Action | Scene Heading | Type int. or ext. |
| Character | Dialogue | RETURN |
| Character | Parenthetical | TAB |
| Parenthetical | Dialogue | RETURN |
| Dialogue | Action | RETURN |
| Dialogue | Character | RETURN + TAB |
| Dialogue | Scene Heading | COMMAND + 1 |
| Dialogue | Transition | COMMAND + 6 |
| Dialogue | Shot | COMMAND + 7 |

SPECIAL KEYS

| | |
|----------------|------------------------------------------|
| PAGE UP / DOWN | Pages up or down one screen-full of text |
| HOME | Moves cursor to beginning of the line |

| | |
|-------------------------------|------------------------------------------------|
| END | Moves cursor to end of the line |
| COMMAND + HOME | Moves cursor to beginning of the document |
| COMMAND + END | Moves cursor to end of the document |
| COMMAND + RIGHT ARROW | Moves cursor to beginning of next word |
| COMMAND + LEFT ARROW | Moves cursor to beginning of previous word |
| UP ARROW | Moves cursor up a line |
| DOWN ARROW | Moves cursor down a line |
| ALT + UP ARROW | Moves cursor up a paragraph |
| ALT + DOWN ARROW | Moves cursor down a paragraph |
| SHIFT + RIGHT OR LEFT ARROW | Extends highlighted selection letter at a time |
| COMMAND + SHIFT + RIGHT ARROW | Extends highlighted selection a word at a time |
| COMMAND + SHIFT + LEFT ARROW | Extends highlighted selection a word at a time |

Manual Carriage Returns

To manually place a carriage return (line break or hard return)

To insert a carriage return in the middle of a paragraph in order to space it differently, press Return on the keyboard.

Pressing the Return puts a carriage return at the insertion point and breaks the line. It can be used to format special types of paragraphs, such as poems, lyrics, etc.

[Space Before](#) is the correct way to add blank space between paragraphs in most cases.

Reformatting

Occasionally, a paragraph will be formatted as the wrong element type. The paragraph may be reformatted easily by placing the blinking cursor anywhere in the paragraph and pressing Command + Shift + [#] -- "#" corresponds to the number displayed for each element type in the Status bar at the bottom of the application window.

See [Reformatting](#) for more information.

INT./EXT. Creates Scene Headings

If **int.** or **ext.** is typed at the beginning of an action paragraph, it will automatically become a scene heading starting with INT. or EXT., respectively.

Tab Key

The Tab key supplements the functions of the Return key.

- Scene Heading to Action
- Action to Character
- Character to Transition (only when character is blank)
- Transition to Scene Heading
- Dialogue to Parenthetical
- Parenthetical to Dialogue

On the Beat Board:

- Beat or Structure Point title field to Beat or Structure Point body
- Beat or Structure Point body field to Beat or Structure Point title field

Press Tab to accept the current selection from a [SmartType](#) list and move to the next logical element.

Within a Scene Heading, the Tab key has additional functions:

From a Scene Intro (INT, EXT), pressing Tab adds a period plus a space (.) and moves the insertion point to the Location section. Press Tab again to call up the Location SmartType list;

From a Location, pressing Tab adds a space-dash-space (-) and moves the insertion point to the time area. Press Tab again to call up the Time SmartType list (DAY, NIGHT, etc.).

In the [Index Cards - Summary](#) view, the Tab key moves the cursor from the editable Scene Heading field to the editable Scene Summary field to the editable Scene Heading of the next scene card.

In the [Index Cards - Script](#) view, the Tab key moves the cursor from the editable Scene Heading field to the editable Scene Heading of the next scene card.

In the [Scene View](#), the Tab key moves the cursor from the editable Scene Heading field to the editable Scene Title field to the editable Scene Heading of the next scene row.

SmartType

To ease the frustration of having to repetitively type the same names and phrases, Final Draft provides an auto-complete function called **SmartType**. SmartType maintains lists of all the character names, character extensions, scene intros, locations, times and transitions in the script.

When the cursor is positioned on a character, scene heading or transitions paragraph, SmartType auto-completes the list, narrowing choices as text is entered. SmartType lists are included for these elements:

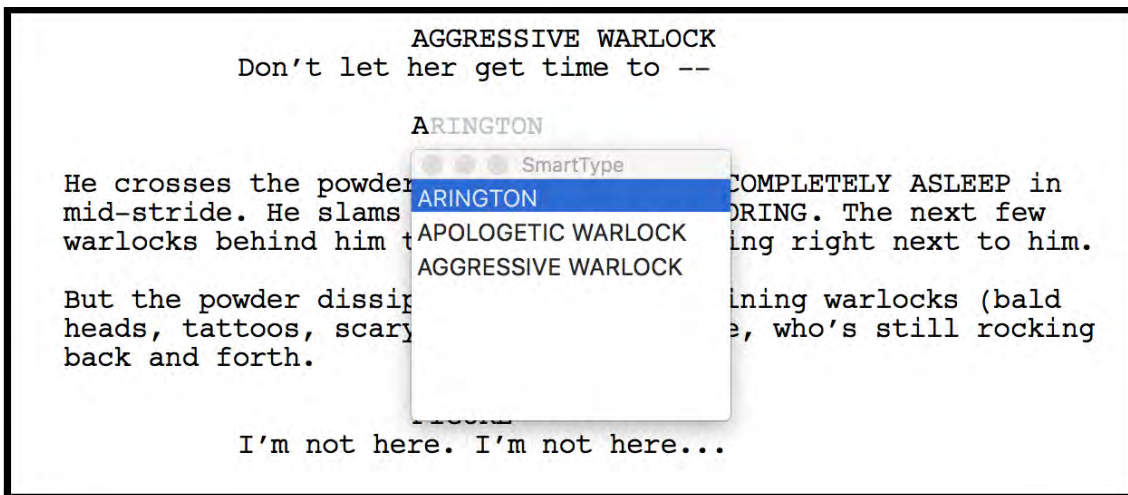
- Characters
- Character Extensions, such as voiceovers or subtitles
- Scene Intros, such as interior
- Locations
- Times
- Transitions

Right-Arrow for Match Completion

If a character name, character extension, location, time or transition paragraph contains the blinking cursor and text that matches information in the appropriate list is typed, pressing the Right Arrow key will complete the match (that is, it will put the “suggested” text into the script) and place the cursor at the end of the paragraph.

First-Letter Method of Finding the Desired Text

When at the beginning of a character name, character extension, location, time or transition, pressing the same first letter (e.g., **d-d-d**) will cycle through the items in the list starting with that letter instead of adding the letter to the line and doing a match of the combined letters.



More information on SmartType features is here:

- [Entering SmartType Items in the Script](#)
- [New SmartType Entries](#)
- [Modify SmartType Entries](#)
- [Delete SmartType Entries](#)
- [Rebuild SmartType Lists](#)
- [Reorder SmartType Lists](#)
- [Managing SmartType Lists](#)
- [SmartType Options](#)
- [Scene Intros and Times Separators](#)

Entering SmartType Items in the Script

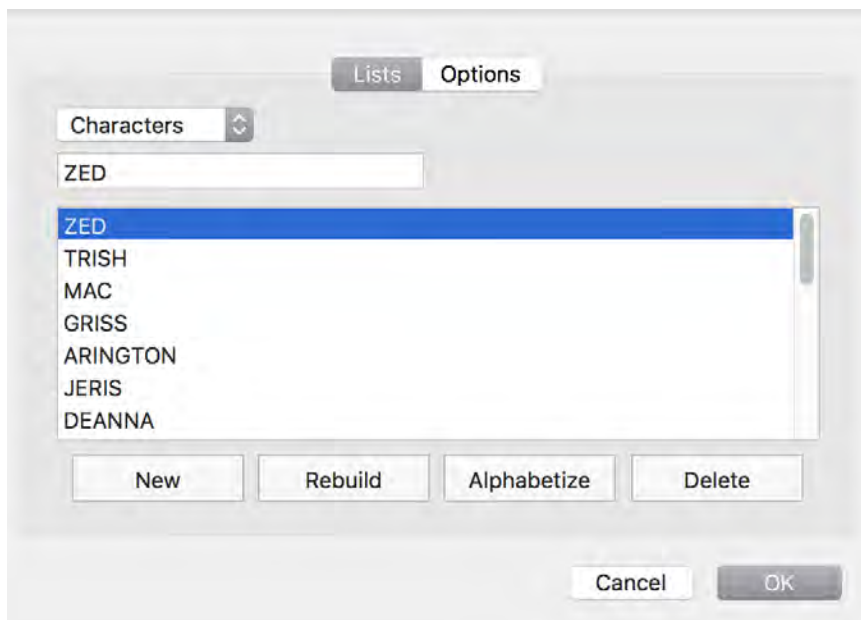


NOTE

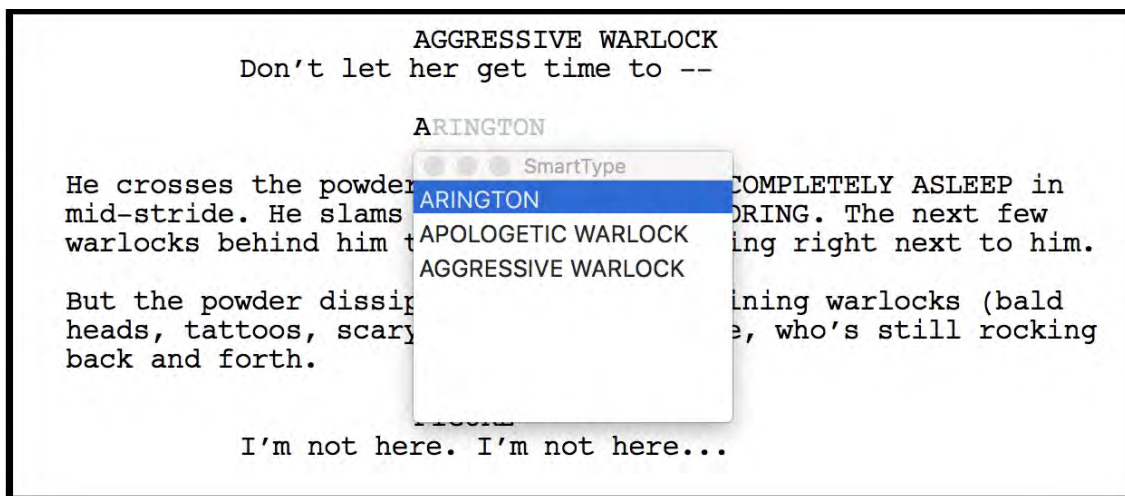
By default, all SmartType lists are initially active (see [SmartType Options](#) to learn how to disable SmartType lists).

The Character SmartType List from the sample script *Airship - script* is used as an example here. All the functions described are applicable to the Extensions, Locations, Times, and Transitions SmartType Lists.

The Character SmartType List for *Airship - script* initially consists of:



When a letter is typed into an empty character paragraph, if any items in the Character SmartType start with that letter, the SmartType window displays all the matching items in the list. The rest of the first matching item text appears in a light gray color after the cursor. For example, in the character paragraph below, suppose the letter “A” is typed in:



Three entries begin with A and all are displayed. The rest of ARINGTON appears in gray, allowing the user to either accept the SmartType choice with the Return key or continue typing to add a new character. As more letters are entered, SmartType narrows the items in the list to contain only those that match what has been typed.

To choose ARINGTON, type "A," click that name with the mouse, tap the A key to cycle through the list, or arrow down on the keyboard. When the correct item has been highlighted, press Return. Double-clicking on the correct item will also insert the word and dismiss the SmartType window.

Entering New SmartType Items on the Fly

New items are added to SmartType lists automatically when they are typed into the script. In *Airship - script*, there are no items in the Character SmartType list that begin with the letter N. Consequently, if the letter “N” is typed into a character paragraph, the SmartType window does not appear. If the rest of the name “NANCY” is typed and the Return key is pressed to create a Dialogue paragraph, SmartType automatically adds NANCY to the Character SmartType list.

More About SmartType Matching

The SmartType window appears if there is a match of the first letter typed in a character name, character extension, location, time or transition. If the user is creating a SmartType element and that element is a subset of an item already in the SmartType list, he or she will need to temporarily turn off, or escape from, SmartType matching by pressing the Esc key.

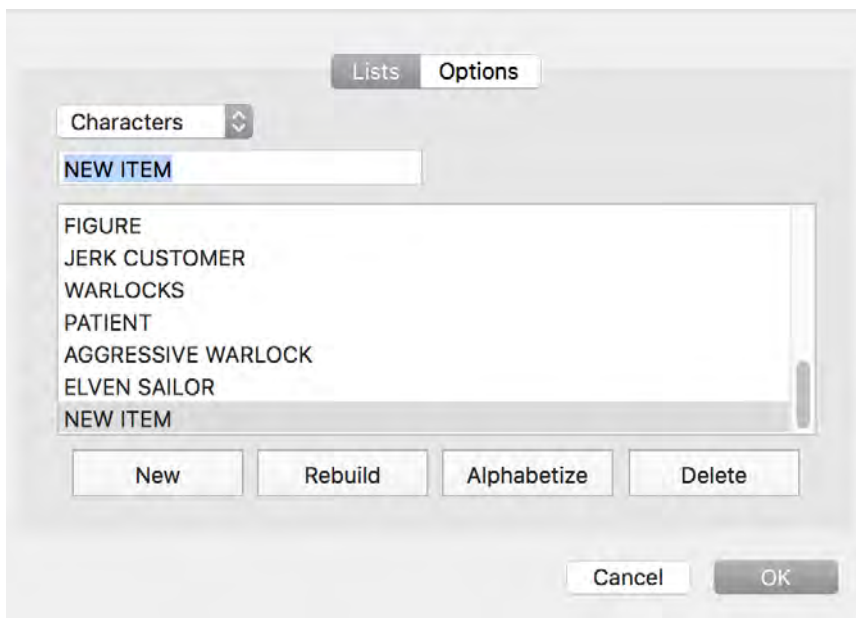
For example, the Character SmartType list contains a character named “BOBBIE,” and a new character named “BOB” is needed. Type BOB <Esc>. “BOB” will be added to the Character SmartType list.

New SmartType Entries

Although new items are automatically entered into the appropriate list as the user types in the script, they can also be added manually in the SmartType dialogue.

To add a new item to a SmartType list:

5. Choose the list to which the new item is to be added by clicking the appropriate tab;
6. Click New.
7. A default name appears at the bottom of the list and in the text box:



8. Type the name of the new item;
9. Click OK to return to the script.

Modify SmartType Entries

To change an existing entry in the list

10. Choose the list in which the item is stored by selecting it from the dropdown menu;
11. Select the item to change;

The item's name appears in the text box above the list.

12. Click in the text box;
13. Edit the item;
14. Click OK to return to the script.

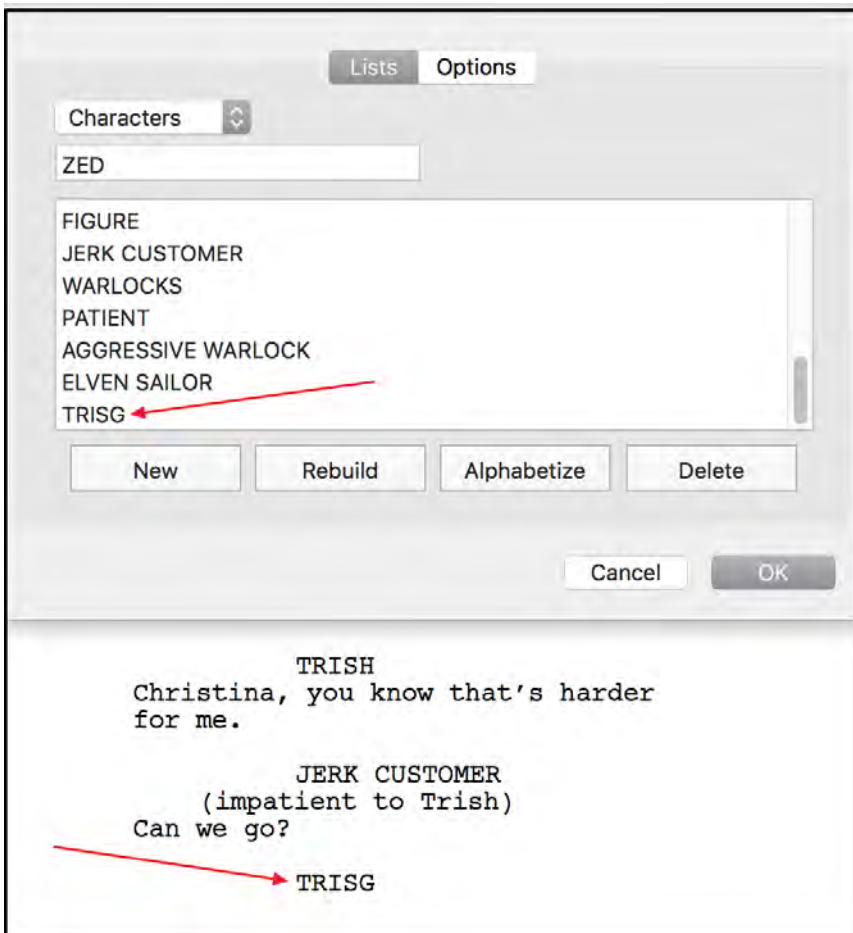


NOTE

Editing an item in a list does not change it in the script. To change an item in the script, use Edit > [Find](#) and replace the entries that you modified with the new text.

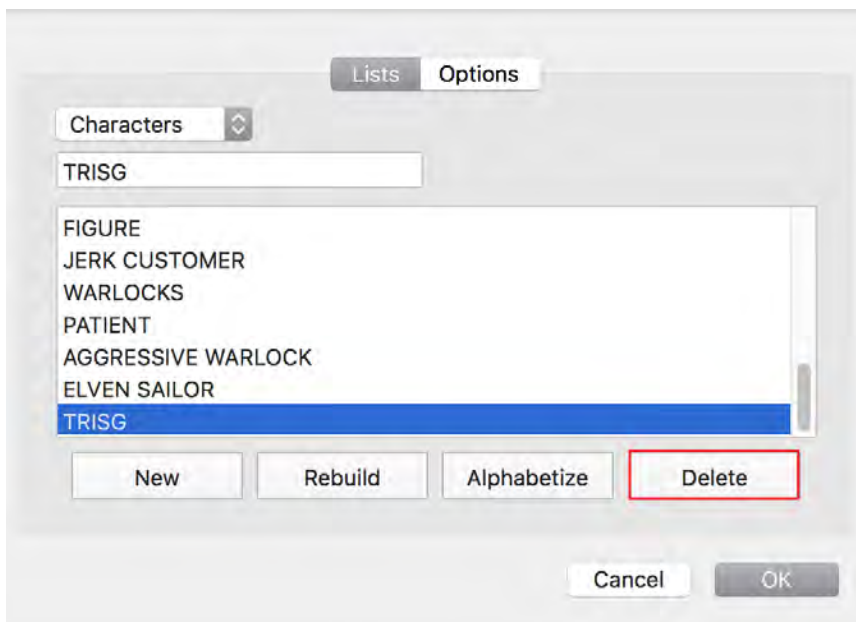
Deleting SmartType Entries

It is a good idea to manage SmartType lists by deleting duplicate entries. In this example, the writer has accidentally added the name "TRISG" to the Character SmartType list when the name "TRISH" was intended.



Now the unwanted "TRISG" has replaced "TRISH" as the first "TR" SmartType choice, which will impede the writer's flow. "TRISG" should be removed.

Go to Document > SmartType and select the unwanted SmartType item, in this example, "TRISG." Click Delete and it will be removed from the SmartType list. Note that there is no confirmation dialogue.



NOTE

Deleting an item from a list does not remove it from the script. To delete an item from the script, use *Edit > Find* and then delete the text from the script.



TIP

[Rebuilding the SmartType List](#) may accomplish the list maintenance quickly but may remove SmartType items you want to keep for a particular reason.

Rebuild SmartType Lists

As a script is written, new character names, locations, times of day and other pieces of text will be entered that Final Draft stores in the SmartType lists. If an error is made while typing one of these terms and then Enter is pressed, that erroneous term will become part of a SmartType list. For example, if TRISG is accidentally typed (instead of TRISH) and Enter is pressed, the "T" Character SmartType list will display:



Now, inserting "TRISH" will require an additional and unwanted keystroke.

The remedy is to rebuild the SmartType list, which causes Final Draft to compare the contents of the SmartType list to what is actually in the script. If a word or term is on a SmartType list but is not found in the body of the script, it is removed from the SmartType list. Conversely, if a word or term is in the script but is not on a SmartType list, rebuilding the SmartType list will add that word or term to it.

Erroneous SmartType entries can be removed manually by opening that list, selecting the item and clicking Delete but using the Rebuild command is a quicker and more comprehensive way to ensure the accuracy of the SmartType lists.



TIP

Before creating any report from Tools > [Reports](#), best practice is to rebuild all SmartType lists. The reports are based on the SmartType lists and if the lists contain erroneous or unused information, it will appear in the reports as well.

Reorder SmartType Lists

By default, SmartType lists are listed in the order in which entries are made. The list may be reordered.

To view the list in alphabetical order

Click the Alphabetize button.



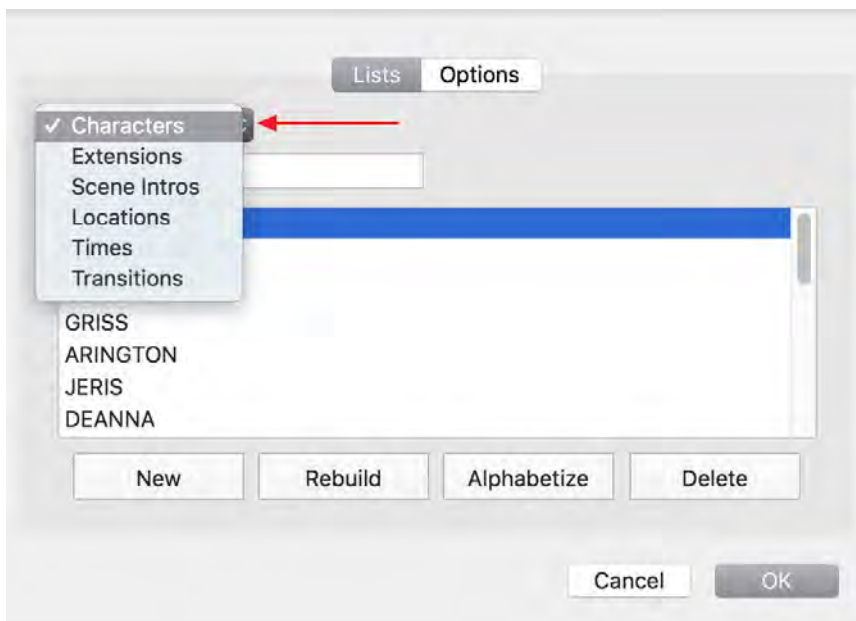
NOTE The order of the items in the SmartType dialogue is the same as they appear in the SmartType window in the script.

To reposition an item within a SmartType list, drag and drop the item to a new position.

Managing SmartType Lists

View and modify all SmartType lists in the SmartType dialogue.

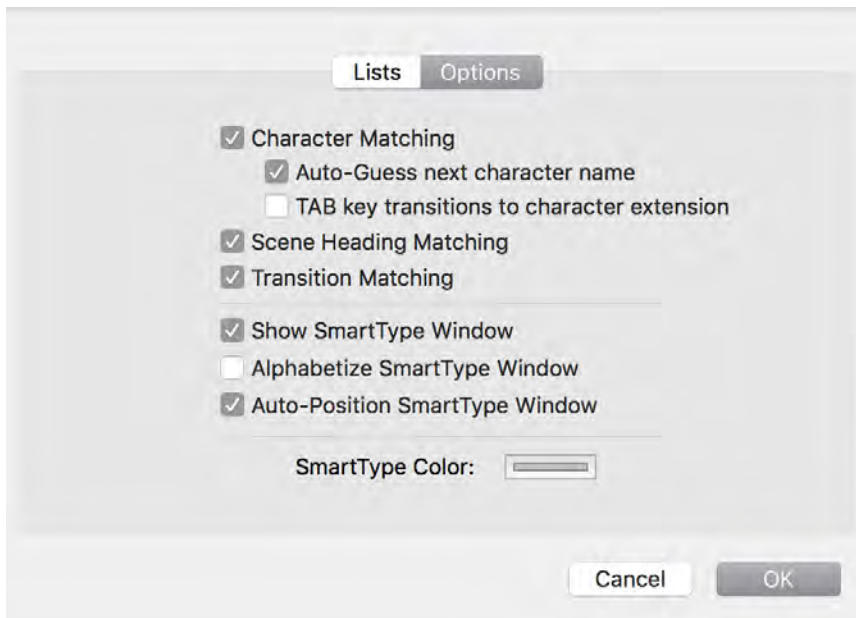
1. Choose Document > SmartType and the SmartType dialogue appears with the SmartType Character List displayed. For example, the Character List from the sample script *Airship* appears as:



2. Choose a list to view or modify by selecting it from the dropdown menu.

SmartType Options

Click the Options tab in the SmartType dialogue to view SmartType options.



By default, matching for all of the SmartType Lists is enabled.

To disable Character, Scene Heading or Transition matching

Uncheck the option for the SmartType list to be disabled.

If matching for a SmartType list is disabled and a new paragraph of that type is created, the SmartType window does not appear. SmartType still automatically adds any new entries to the appropriate list, however.

Automatically Guess Next Character

Checking this option causes Final Draft to track the entry of character names and when it senses that two individuals are having a conversation, alternately offers their names when a new character element is created, which is useful when a scene contains multiple conversations between two individuals.

Tab Key Transitions to Character Extension

By default, pressing the tab key after entering a character automatically creates a parenthetical paragraph. Check this box so that pressing tab will create a character extension instead.

Show SmartType Window

Check this option if the SmartType window should to appear when the user types.

Alphabetize SmartType Window

Check this option if the items in the SmartType window should appear in alphabetical order.

SmartType Color

Select the text color for SmartType matches.

To change the color

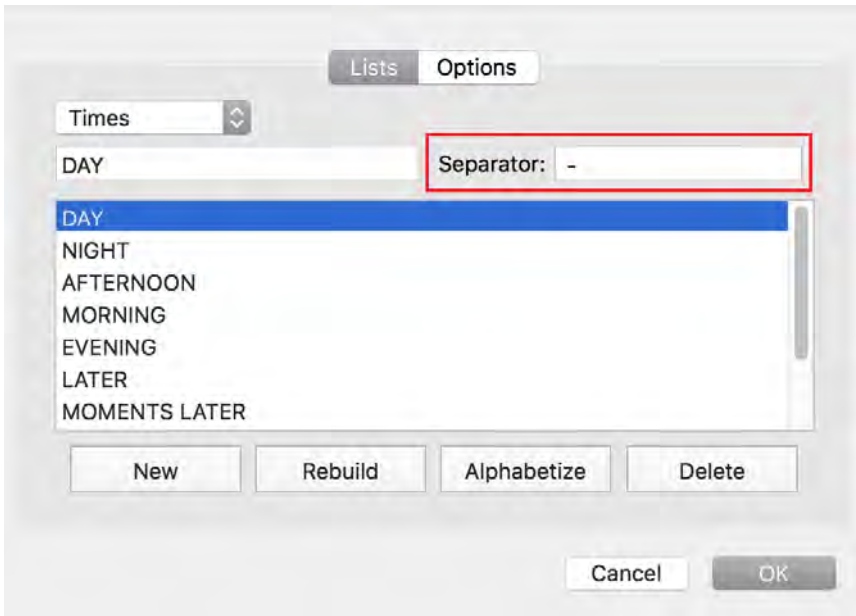
1. Click the color swatch;
2. The standard Mac color palette appears. Choose a color or click Other to show the standard color picker.
3. Choose a color and click OK;
4. The new color is displayed as the color swatch.
5. When finished, click OK.

Scene Intros and Times Separators

Scene Intros and Times are special entries in their respective SmartType lists because they are subunits of the Scene Heading element. The characters used to separate sections of the scene heading may be changed. In US film production (and in the default Screenplay template), the defaults are a period (.) separating scene intro and location and a dash (-) separating the location and the time.

To change the separator character

1. In the SmartType dialogue, select either the Scene Intros or Times SmartType list;
2. Type the new separator character in the Separator text box. If there should be spaces before and / or after the character, type those in as well;
3. Click OK.



Spelling

Final Draft uses the Mac operating system's spell-check and user dictionary to identify misspelled words, provide alternatives and keep track of words the user has instructed the computer to learn.

Words added to the user's User Dictionary in other applications will not be flagged as misspelled in Final Draft and words added to the user's User Dictionary in Final Draft will not be flagged as misspelled in other applications.

- [Spell-Check](#)
- [Options](#)
- [Thesaurus Context Menu](#)



NOTE

Final Draft's ability to support languages other than English is limited to spell-checkers for languages using Western (Latin)-based characters.

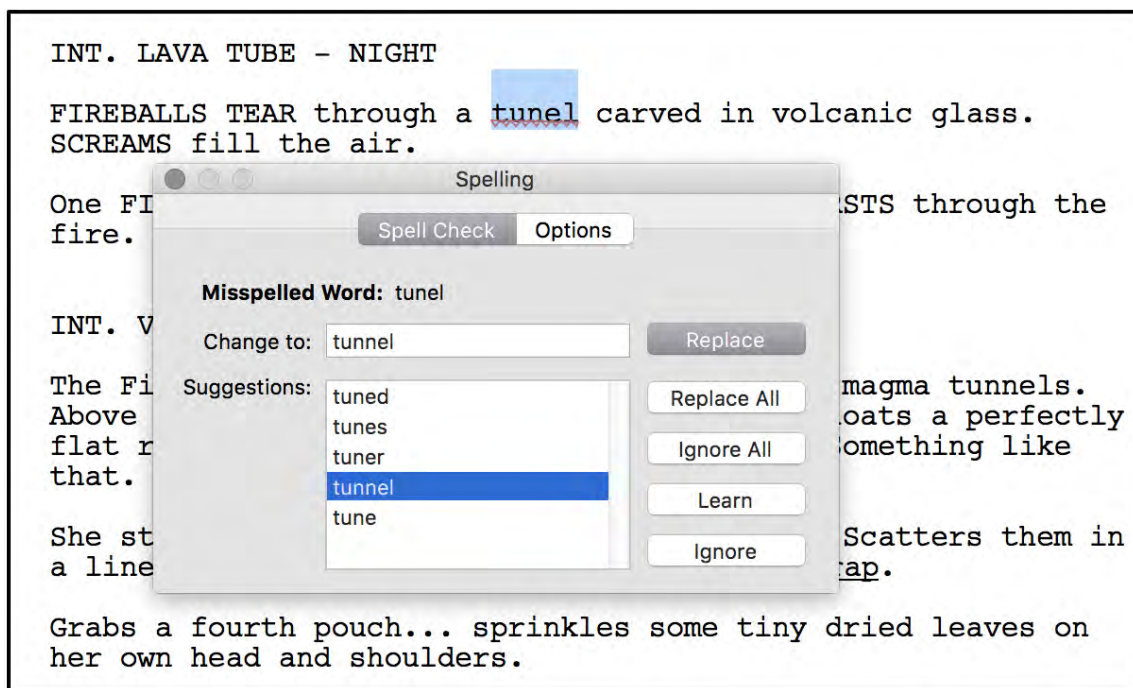
If you paste a foreign-language character into Final Draft or switch to a foreign-language font set, Final Draft may not be able to display it properly.

Spell-Checking

To Begin Spell-Checking

Choose Tools > Spelling. The Spelling dialogue appears and checking begins with the first misspelled word highlighted and a list of suggestions to correct the error.

When the spell-checker encounters a misspelled or unknown word, that word is highlighted in the script and the word appears in the Misspelled Word area in the Spelling dialogue, along with a list of possible alternatives. The first item in the Suggestions list appears in the Change To text field. In this example, the spell-checker has found "tunel" as a misspelled word:



To accept the suggestion "tunnel" and continue spell-checking, click "tunnel" and then Replace.

To substitute an alternate word:

1. Select a word from the Suggestions list or type another word in the Change to box. It appears in the Change To text field;
2. Click Replace. If there may be more than one instance of the misspelled word in the script, click Replace All.

Alternately:

Double-click a suggested word. The new word replaces the misspelled word in the script and spell-checking continues.

To instruct the spell-checker to learn a word, click Learn. The word in the Misspelled Word area is added to the computer's and spell-checking resumes.

To disregard the word considered misspelled and continue, click Ignore.

To disregard all instances of that word in the document, click Ignore All.

When the spell-checker reaches the end of the script, it asks if the search should continue from the beginning of the script. If the spell-checking was started in the middle of the script, when the spell-check reaches the end of the script it may be continued from the top of the script. Click Yes to continue.

When the entire script has been checked, a message indicates that the whole script has been checked. Click OK to close the Spelling dialogue.



NOTE You can halt spell-checking at any time and close the Spelling dialogue by clicking the Close button.

Spell-checking with the Contextual Menu

Access spell-checker functionality from a context menu. For example, here is some sample text with the misspelled word "tunel":

INT. LAVA TUBE - NIGHT

FIREBALLS TEAR through a tunel carved in volcanic glass.
SCREAMS fill the air.

One FIGURE in a high-collared black cloak BURSTS through the fire. Miraculously unscathed.

To access the spell-checker commands in the context menu

15. Right-click or Control + click on a misspelled word and the context menu appears:

INT. LAVA TUBE - NIGHT

FIREBALLS TEAR through a **tune**l caused in volcanic glass.
SCREAMS fill the air.

One FIGURE in a high-collared tunic with the
fire. Miraculously unscathed.

INT. VOLCANIC CORE - NIGHT

The Figure enters a wide-open tunnel.
Above the central thirty-foot diameter, a
flat rectangle bursting with light.
that.

She stops. Gets out three pouches and
a line on the floor across the tunnel.

Grabs a fourth pouch... springs up and
her own head and shoulders.

She's COVERED in pouches, via a tunnel.
She pulls a vial of oil, drinks it hard.
She doubles over in pain. Fetters
forth.

FIGURE
I'm not here. I'm not here.
here. I'm not here.

She repeats it again and again.

The image shows a script editor window with a spelling correction menu open over the word 'tune' in the text. The menu includes options like 'Undo Typing', 'Cut', 'Copy', 'Paste', 'Delete', 'Select All', 'Insert ScriptNote', 'Insert General Note', 'Insert Non-Speaking Character', 'Insert Image...', 'Ignore', 'Learn', 'Ignore All', and a list of alternative words: 'tune', 'tunes', 'tuned', 'tunnel', and 'tuner'. The word 'tunnel' is highlighted. A red arrow points from the word 'tune' in the script to the 'tunnel' option in the menu. The background text is a script snippet with various scene headings and action lines.

16. Select the correct word;

- or -

17. Select any of the alternative words;

- or -

18. Choose to have the spell-checker ignore or learn the word;

- or -

19. Make the correction manually by typing directly into the script.

Spelling Options

Go to Tools > Spelling and click the Options tab to view spelling options:



Language popup menu

Choose a different foreign-language spell-check.

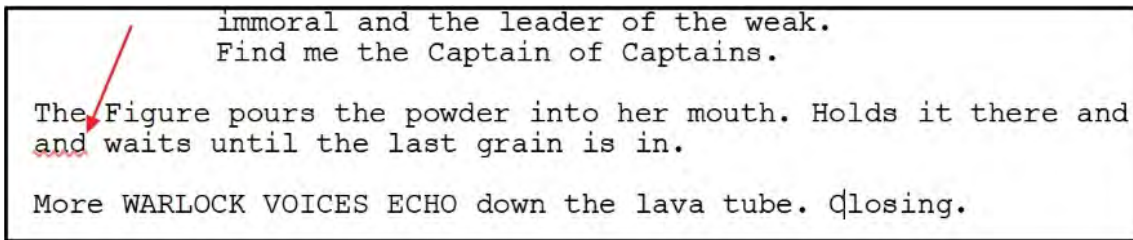
Check Capitalization

When this option is checked, the spell-checker checks for correct capitalization of words. In this example, the spell-checker flags the word "annoyed" as incorrectly not capitalized.

```
The Figure pours the powder into her mouth. Holds it there.  
More WARLOCK VOICES ECHO down the lava tube. closing.  
She scales the wall of the cavern. It's not graceful. She's  
struggling, but she reaches the ceiling.
```

Check Repeated Words

If this option is checked, the spell-checker looks for duplicate occurrences of words and flags them as repeated. In this example, the second and erroneous "and" is flagged.



Automatic Spell-Checking

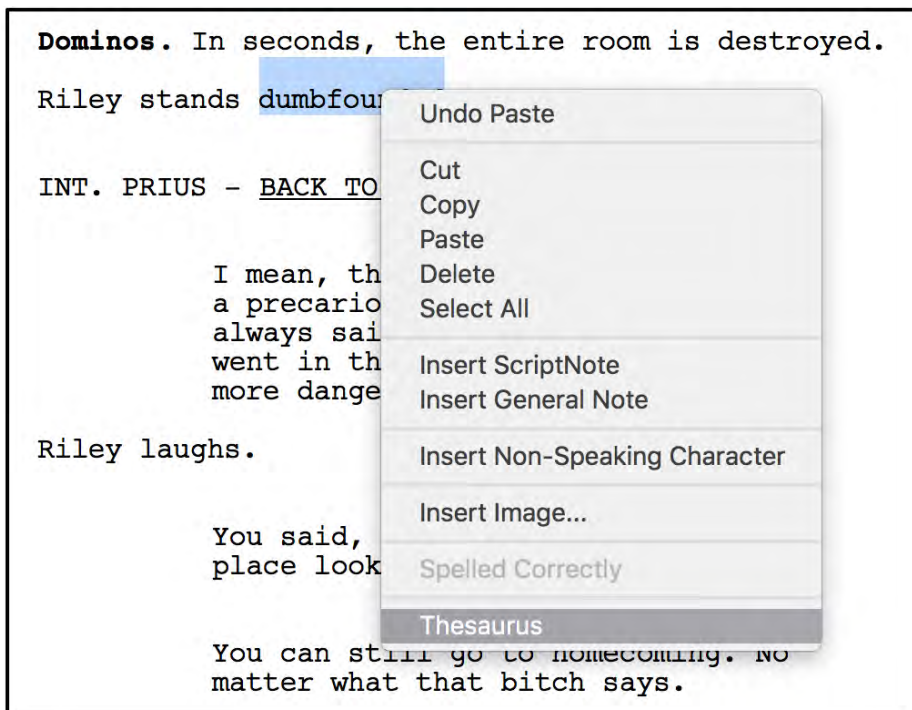
If this option is checked, the spell-checker automatically scans the script and underlines in red any misspelled words.

Thesaurus

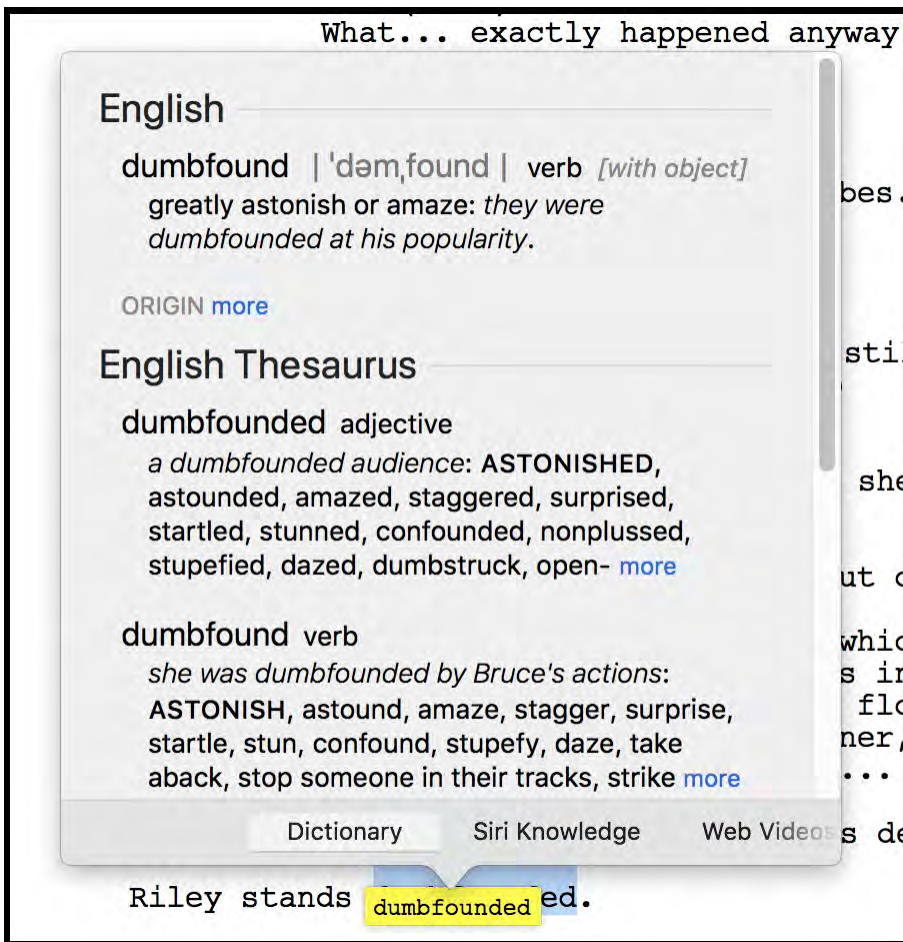
Find alternate word choices while writing.

To find words in the thesaurus

1. Right-click or Control + click on the word to be replaced;
2. Go to Tools > Thesaurus or choose Thesaurus from the context menu:



3. A standard Mac word lookup is displayed:



4. Pick a replacement word;
5. Close the Dictionary window;
6. Highlight the word to be replaced;
7. Type the new word in.

Foreign Language Spell-Checkers and Thesauri

Final Draft uses the foreign-language spell-checkers and thesauri that are built in to the Mac operating system.

The following languages are available:

Danish

Dutch

English

French

German

Italian

Norwegian Bokmål

Polish

Portuguese

Spanish

Swedish

Turkish



NOTE

Final Draft's ability to support languages other than English is limited to spell-checkers for the above languages using Western (Latin)-based characters.

If a foreign-language character is pasted into Final Draft or a foreign-language font set is used, Final Draft may or may not be able to display it properly.



NOTE

Final Draft's ability to support languages other than English is limited to spell-checkers for languages using Western (Latin)-based characters.

If a foreign-language character is pasted into Final Draft or a foreign-language font set is used, Final Draft may or may not be able to display it properly.

Glossary

**NOTE**

Some glossary entries are followed by "[FD]." This designates a term that may be used in a similar context in other software. The definition here is referring only to the way in which Final Draft uses a particular term. Entries in ALL CAPS are terms written into a script by the writer.

A

A and B Pages / Scenes

Refers to any additional pages added to a Production Script. Once a script becomes a Production Script, page and scene numbering cannot change. To keep them consecutive and so that they will fit with older versions of the Production Script, the letters "A," "B," "C" (and so on) are added to page and scene numbers in order to keep the pages in order. For example, if two pages are added between pages 78 and 79, they are numbered 78A and 78B.

Action

A sequence of events in a script, visuals that have their purpose in plot development, which may include physical and psychological action; the movement of the subject within the camera field of view; an element in Final Draft.

Activate [FD]

Allows Final Draft to be used on a specific computer without restrictions.

ANGLE ON

Used to emphasize a specific object in a shot to indicate that a different camera angle is to be made of a previous shot.

ASCII

Acronym for American Standard Code for Interchange Exchange. An ASCII file, also called a text file, can be read by most computer word processors.

B

BACK TO / BACK TO SCENE

The camera reverts to its original shot position from another.

BACKGROUND (b.g.)

Any action or object(s) which is secondary to the main action and which appears far away to the main action, and which serves as a backdrop for that action. Usually abbreviated in lowercase letters with periods after each letter.

Backup Copy

To guard against total loss of important information, a duplicate copy of a computer file, usually saved in a separate location, and placed in a safe, separate place. Making two backup copies of important data should be a regular part of any computer use.

BEAT

In a screenplay, this term is used to indicate a pause in a character's speech or action. Also refers to actions or incidents within scenes.

Beat Board

A field in which cards representing story point and plot milestones can be arranged in a free-form fashion.

Bookmarks [FD]

Placeholders within a Final Draft script whose placement is determined by the user.

Breakdown (Breakdown Script)

Detailed analysis of a screenplay which is used to create the Shooting Schedule. Organizes the script into related scenes, locations, sets, characters and props. Also used for determining all the expenses for a film's budget.

C

Character

The various real or fictitious individuals who take part in a screenplay; an element in Final Draft. The very first time a character is introduced into the screenplay, the name is capitalized. Always capitalized before dialogue. In Final Draft, it refers to the paragraph that contains a character name.

Character Extension [FD]

Enclosed in parentheses next to the character name, it describes where the speech is coming from - off screen, voice over, etc.

CLOSE SHOT

Camera shot that includes only the head and shoulders of a character. Always typed in capital letters.

CLOSEUP (C.U.)

Camera shot that closely emphasizes (isolates) a detail in a person, animal or object. Always typed in capital letters and is usually abbreviated.

Color Picker

A mechanism that allows a color to be chosen, usually from a color wheel.

Continued(s)

At a Scene Break, used to indicate a scene has not been completed at the end of a page (at the page break) and the beginning of the next page. At a dialogue break, used to indicate a character's speech has not been completed at the end of a page and that the speech is a continuation of one from the previous page.

Courier Final Draft

The default font in Final Draft. It was designed to paginate consistently from computer to computer and between Mac and Windows. Using another font, even a Courier font, is not advised.

Cursor

An on-screen pointer that follows the movements of the computer's mouse.

CUT / CUT TO

Instantaneous transition (change) from a scene (or a shot, or another person) to another. Always typed in capital letters.

D

Dialogue Breaks

When dialogue "spills" over one page onto the next because of its length and has to be split into sections. The phrase (MORE) indicates there is additional dialogue to follow on the next page, and the phrase (CONT'D) appears at the top of the page, indicating the dialogue is continuing from the preceding page.

DISSOLVE / DISSOLVE TO

A transition from one scene, which fades out, as another simultaneously fades in. Dissolves are also used to indicate a lapse of time and/or of place.

DOLLY IN / DOLLY OUT

Camera movement toward or away from a subject, involving physical movement of the camera. Always typed in capital letters.

Drag-and-Drop

Computer process of using a mouse to select and move text (a single word or entire pages) from one location to another without having to use the commands Cut and Paste.

E

Elements [FD]

The types of paragraphs (styles) used in a screenplay: scene heading, action, character, character, dialogue, transition and shot.

Exporting

The process of converting (translating) a Final Draft document so the information in it may be used in other computer programs.

EXT.

Denotes a shot taken outdoors.

Exterior (EXT.)

A scene intro which indicates that a scene takes place, or is supposed to take place, outside. Always abbreviated in all capital letters.

EXTREME CLOSEUP (E.C.U.)

Camera shot that is extremely close to a subject, used to emphasize some particular detail. Usually typed out in full in capital letters.

EXTREME LONG SHOT

Camera shot usually taken from a long distance away from the subject. Always typed out in full in capital letters.

F

FADE IN / FADE OUT

Smooth, gradual transition from complete blackness to a scene (fade in); gradual transition from a scene to complete blackness (fade out). Always typed out in full in capital letters.

FOREGROUND (f.g.)

The area of the scene (objects or action) which is closest to the camera. Usually abbreviated in lowercase letters with periods after each letter.

FREEZE FRAME

Camera direction (which is really an optical printing, or other, effect) where a single frame is repeated over time to give the illusion that all action has stopped.

Function Key

Special keys on a computer keyboard (labeled F1 through F12) that may have special commands assigned to them. In Final Draft, Function Keys have built-in functions, but the user can assign different commands to them, if desired.

H

Header [FD]

Text that appears at the top of a page, such as page numbers.

I

I/E (INT./EXT.)

Refers to shots taken in both an interior and an exterior location. For example, a police chase where we start inside a car and the camera moves outside the window when the character leans out to fire a gun.

Importing [FD]

The process of converting (translating) information (data) from other computer programs so it can be used as part of a Final Draft document.

Index Cards Views

These views mimic the traditional way that scripts have been developed, fleshed-out and annotated. Each card contains one scene. Cards are ordered in a left-to-right, top-to-bottom, fashion. There are two "sides" to every card. The Summary side initially is blank and is available for text to be entered - for development ideas,

notes, sequence or act markers, comments, locations, blocking... anything you feel is applicable. The Script side contains the actual text of a particular scene.

INSERT

A shot within a scene which calls attention to a specific piece of information, usually an inanimate object.

Installation [FD]

The process of loading the Final Draft program and all associated files onto a computer so that they may be used. Different from Activation.

INT.

Denotes a shot taken indoors.

Interior (INT.)

A scene intro which indicates that a scene takes place, or is supposed to take place, indoors; a set representing an indoor scene. Always abbreviated in all capital letters.

ISOLATE

Tight focus on an object or person.

J

JUMP CUT

An exaggerated acceleration of natural action achieved by removing from a scene footage that provides continuity of action, camera position or time. For example, a shot of man starting frame left and walking right who, in the blink of an eye, is next seen almost at frame right would be a jumpcut. He appears to have "jumped" to the right edge.

K

Keystroke Shortcut

A keystroke, or combination of keys, that initiates a command or other function.

L

LIGHTS UP

Transition used in Stage format, denoting the beginning and discovery of a scene by the illumination of lights onto a particular area of the stage.

Location

The actual (physical) setting for a production; a part of a scene heading which describes where the scene takes place.

LONG SHOT

Camera shot that is taken at a considerable distance from the subject, usually containing a large number of background objects. Always spelled out in capital letters.

M

Macro [FD]

Text which can be entered with a single keystroke, usually containing words or phrases that are frequently repeated.

MAGIC

Shorthand for "Magic Hour," the short period of time around sunset.

Margin

The amount of space left unused at the top and bottom, and right and left, of a printed page.

MATCH CUT

An edit in which physical elements or actions in the first shot greatly resemble actions or physical elements in the next shot. One classic example of this is from Hitchcock's "North by Northwest" in which a shot of Cary Grant pulling Eva Marie Saint up off Mount Rushmore turns into a matching shot in which he pulls her up into a bunk bed. Another is the match cut from the shower drain to Janet Leigh's eye in "Psycho."

MEDIUM SHOT (MED. SHOT)

Camera shot often used to describe a shot of character approximately from the waist up.

MONTAGE

Scene heading which indicates a rapid succession of shots.

More(s)

Used to indicate that a character's speech has not been completed at the end of a page and that the speech is a continuation of one from the previous page. See [Dialogue Break](#).

MOVING / MOVING SHOT

Camera shot which follows whatever is being filmed.

N

Narration

Off-screen commentary, which is heard over the action. Also referred to as a voice over.

NARRATION

Off-screen commentary which is heard over the action. Also referred to as a voice over.

O

OFFSCREEN (O.S.)

Indicates that the character speaking is not visible in the frame. Always abbreviated in all capital letters and enclosed in parentheses. Not the same as VO or NARRATION.

Outline

A complete story broken down into its component beats, scenes, sequences and acts before dialogue is written.

P

Page Break

Where one page ends and another begins. Final Draft simulates this break in Normal View with a line.

PAN

Camera shot (from the word panorama) where the camera moves gradually from right to left or left to right, without stopping; to slowly move to another subject or setting without cutting the action.

Parenthetical

Indicates dialogue should be delivered in a certain way; an element in Final Draft. Should be no more than a few words.

POINT OF VIEW (P.O.V.)

Camera position that views a scene from the viewpoint of a particular character. Always abbreviated in capital letters with periods after each letter.

Production Script

A script that includes scene numbers, camera angles, inserts and direction notes. All page numbers and scene numbers remain unchanged, no matter if text is added to or deleted from the script (see [A and B Pages/Scenes](#), [Revised Pages](#)).

R

Reformatting [FD]

The process of changing element paragraphs from one to another.

Revised Pages

When a production script is being edited, changes are distributed to the actors and crew on “change pages,” which are generally a different color from the original pages of the script and follow a set hierarchy of color pertaining to the revision number.

Revision(s)

In Production Scripts, any modified or new text (revised text) needs to be designated as such via marks in the margins (like asterisks).

S

Scene

A single cohesive unit of narrative, usually confined to one location at one particular time.

Scene Breaks

When a scene “spills” over one page to another because of its length and has to be split into sections. The phrase (CONTINUED) indicates there is more to the scene to follow on the next page, and the phrase CONTINUED: appears at the top of the page, indicating the scene began on the preceding page(s).

Scene Continued(s)

See Scene Breaks, above.

Scene Heading

Used at the beginning of all scenes, a short description which indicates where and when the scene takes place. Always typed in capital letters. Sometimes called a Slug Line.

Scene Intro [FD]

The part of a scene heading whether a scene takes place indoors, outdoors, etc.

Scene Number

Indicates the sequence number of a particular scene. Scene numbers are used only in Production Scripts.

Scene View

A view in which each row contains one scene.

Screenplay

A script for a feature film, that is (or could be, and hopefully will be) made into a motion picture. Generally 90 to 120 pages in length.

Script

Text of a screenplay, including dialogue and action. In a shooting script, scene numbers and sometimes camera shots and moves are added.

ScriptNote [FD]

Text fields that contain your ideas, notes or messages about a particular paragraph in the script. These notes can be placed anywhere.

Sequence

A group of connected scenes that moves a story forward. A feature script usually has between 7 and 10 sequences.

Shooting Schedule

A production schedule for shooting a film with the scenes from a script grouped together and ordered with production considerations in mind.

Shooting Script

See [Production Script](#).

Shot

The basic unit of a motion picture. A moving image of objects, persons, buildings and/or landscapes.

Sitcom (Situation Comedy)

Usually refers to a television comedy in which the humor is derived from situations or predicaments of the characters, rather than on incidents or gags. Also known as a "half-hour," a reference to the length of each episode.

Slugline [FD]

See Scene Heading.

Smart Type [FD]

Provides an automatic type-ahead facility for entering a character name, location, extension, time and transition in the script; used to avoid repetitive typing.

Spec Script

A "spec" or speculative screenplay is an uncommissioned (unpaid) project written for the open market. The writer hopes it will be bought and produced or will serve as a calling card to get paid writing jobs.

Story Map

A tool that allows the user to lay out story beats and story milestones in a linear fashion.

SUPER (SUPERIMPOSE)

The effect of showing one image over another. Always typed in capital letters.

T

Text Document [FD]

This mode eliminates all screenwriting-related options and functions, so that Final Draft may be used as a "normal" word processor.

Text File

See [ASCII](#).

Time

The part of a scene heading which indicates the time of day.

Title Page

Includes the title, centered in the upper third of the page, the writer's name, contact information (address, phone), copyright and registration number (optional).

Transition

Indicates the end of a scene; an element in Final Draft. Always typed in capital letters.

Treatment

Summary of a story, integrating all its elements, detailing the plot, and providing a sense of who the characters are, including their motivations.

TWO-SHOT

Camera shot of two people, usually from the waist up.

V

VOICE OVER (V.O.)

A Character Extension in which a character's voice is heard over a scene, as in narration, a tape-recorded voice, or a voice heard over the phone. Always abbreviated in capital letters with periods after each letter and enclosed in parentheses next to the Character Name, capitalized and spelled out in the script.

W

WIDE SHOT

See [Long Shot](#).

WIPE

A wide variety of patterned transitions in which images seem to move (or push) other images off the screen.

X

XML (Extensible Markup Language)

The Extensible Markup Language is a general-purpose markup language that allows its users to define their own elements. Its primary purpose is to facilitate the sharing of structured data across different information systems, particularly via the Internet.

Z

ZOOM IN / ZOOM OUT

A quick transition from a long shot to a close shot or the reverse, usually achieved by manipulating the camera's lens.